

Y. 3. 15

THE
COMPARISON
OF
PINDAR and HORACE

Written in *French*

By Monsieur BLONDEL,

Master in the *Mathematicks* to the

DAUPHIN.

English'd

By Sir EDWARD SHERBURNE Kt.

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TO THE
READER.

WHAT here is recommended to him, is
a Parallel of the two Princes of
Lyrick *Poesie*, Inimitable Pindar, and
Incomparable Horace. It was first de-
sign'd by a French Gentleman, in his own
Language, a Person well Vers'd in Ma-
thematical Studies, nor less in Historical
and Poetical Learning; and by him deli-
ver'd in a Speech to the Premier Presi-
dent Monseigneur de LAMOIGNON (that
Illustrious Patron of good
Arts and Sciences) in a full Assembly of
the Beaux Esprits of Paris, nor without a
general Applause. And the Interpreter has
reason

To the Reader.

reason to believe, It may be no less acceptable in this English Dress to those of the Nation, who have any share of Native Ingenuity.

He thinks it requisite further to add, that the Piece in its English Version is rend' red much more useful to the Reader, than it was in the Original; For, whereas there are very frequent Citations through the whole Treatise, from the Greek and Latine; these in the French are set down without any Mark of Reference, to shew from whence they were taken. Which defect is, in this English Edition, supply'd by the Apposition of Numerical Figures, directing the Reader where to meet with them in their respective Originals. And may with the help of the additional Notes, be very advantageous to the Reader in General, more particularly to the Curious and Ingenious, who shall take the Pleasure, or the Pains to confer.

He

To the Reader.

*He holds it unnecessary to forestall by a larger Preface the particular Ornaments of the Piece, He only adds, That it is Concise, Divertising, and Instructive. And so freely leaves it to the Unprepos-
ess'd Judgment of the Discerning Reader.*

E. S.

The

The Comparifon, &c.

My Lord,

I Am very fenfible that I have neither Wit fufficient, nor Ability capable, to fpeak home and decifively as to the Merits of two of the greateft Lyrick Poets Antiquity ever produc'd, *Pindar* and *Horace*. Since to do it as I ought, 'twou'd be-hoove me to be as knowing in Poefie as themfelves, to judge worthily of their Writings. Neverthelefs, I owe fo blind an obedience to the Commands your Lordfhip hath been pleas'd to lay upon me to undertake their Comparifon, that I believe I ought not to demurr one moment, but tell you what the affiduous Lecture of their Writings, and fome others of the Ancients, may have furnifh'd me with, to prefent you upon this Subject.

Pindar liv'd more than 450 Years before *Horace*; and was Son of a Flute-Player. *Ælian* reports, that a Swarm of Bees were his Nurfes, as he lay expos'd out of his Father's Houfe, who fuckled him with Honey inftead of Milk.

It is true that I have not met with that Expofure, fave only in *Ælian*; and All elfe, that fpeak of that Accident of the Bees, recount it after another manner. *Philoftratus* fays, that *Pindar* was in his Cradle when that Prodigy happ'ned to him. And *Pausanias*, that being young, and going from *Thebes* to *Thefpia* in the

great Heats, he was about Mid-day surpriz'd with Sleep; and stepping out of the way to repose himself, the Bees came and wrought their Honey on his Lips; which was the first Signal of the Genius, and natural Inclination, of *Pindar* to Poetic. For this Prodigy (which is said likewise to have happ'ned to *Plato* and *St. Ambrose*) hath always been look'd upon as the Pre-
 sage of an extraordinary Sweetness in Discourse.

There is in the Greek Anthology an Epigram of *Antipater*, which says in a manner the same thing.

οὐδ' ἐ μάλιστα ἀπαλὸς ἐσθ' ὅτε μέλι
 ἔπλεσε κνέρόνδετον Πίνδαρε σείο μέλι.

Not vainly did the Labouring Bees essay
 On thy sweet Lips, Pindar, their Sweets to lay.

The Birth of *Horace* was not more generous than that of *Pindar*. He was Son of a Seller of Salt-Fish; and had the reproach of not being entirely free-born.

Quem rodunt omnes libertino patre natum.
 Censur'd by All, Son of a Libertine.

In regard his Father, whom he calls *Libertinum*, was Son of a Free'd-man, or perhaps himself a Free'd-man; for the Word in the Latin signifies both the one and the other.

Among other Things, he recounts of himself an Accident something like that of the Bees to *Pindar*, in that Divine Ode of his.

Descende Cælo, &c. L. 3. Ode 4. Which, for the most part, he hath imitated out of that Poet; where he says,

*Me fabulosæ Vulture in Appulo
 Altricis extra Limen Apuliæ*

Ludo

*Ludo fatigatumq; somno ;
Fronde nova puerum palumbes*

Texere ———

As under *Vulture's* shady Hill, one Day
Beyond *Apulia's* Bounds I lay,
A Child, o'er-charg'd with Sleep and Play,
Wild Doves (known Subjects of fond Fables!) strow'd
Me o'er with verdant Leaves ———

But 'tis but a Fable by him invented, in imitation of that Accident of the Bees, which happ'ned to *Pindar*; which, perhaps, was likewise but a Fiction.

This is what I have to say of their Births. As for their Countries, *Pindar* was of *Thebes*, the Capital City of *Bœotia*, of which the Inhabitants always passed for gross witted and blockish among the other People of *Greece*, who usually call'd the *Thebans* the Swine of *Bœotia*; as *Pindar* himself testifies in the 6th. of his *Olympionicks*. Where he charges his Master of the Quire to cause these Verses to be well sung.

——— ὁ κριὸν νῦν ἑταίρους

Αἰνεᾷ, πρῶτον μὲν ἡ
ῤαν Παρθενίαν κηλαδύσαι·
Γινῶναι τ' ἔπειτ' ἀρχαῖον ὀνειδὲς ἀλλὰ
θῆσι λόγοις εἰ φεύγομεν βοιωτῶν
ΥΥ.

Æneas make thy Chorus first recite
Parthenian Juno's Praise; next them invite
To tell, by our Truth-sounding Muse, how we
Surmounted have that ancient Obloquy
Of the Bœotian Swine.

Horace was Native of *Venusium*, a small Town, on the Frontiers of *Lucania* and *Apulia*; whose Inhabitants were always reputed notorious Thieves, perfidious

dious Persons, and given to Pillage and Plunder from the very Time of the *Brutians*, of whom they were descended. For the *Brutians*, as *Diodorus Siculus* reports, were no other than a company of Slaves and desperate Wretches; who having assassinated their Masters, and pillag'd and ravag'd the Neighbouring-Countries, seated themselves at last on these Mountains; of which, by the Situation of the Place, and Force of Arms, they ever since kept the possession.

To what I have said of the Countries of these two great *Genii*, I shall add, That both of them, in the course of their Lives, were engag'd in troublesome Wars, and, with this Misfortune, to have been on the worse side. *Pindar* was terrify'd (as others) at the Descent *Xerxes* made into *Greece*, and shar'd part of the Infamy with his Country-men, who made an early Accomodation with that King against the common Consent of all the *Greeks*. Inasmuch, that after the general Defeat of the *Barbarians*, the *Thebans* were reckoned as Deserters, and looked upon as People who had abandoned the Common Safety of their Country.

In like manner, the Family of *Horace* being under the Protection of the *Junii*, our Poet became engag'd, after the Death of *Julius Cæsar*, on *Brutus* his side; who gave him the Command of a Legion. But he shew'd no great Proofs of his Valour, having sav'd himself in the Battel at *Philippi*, by throwing away his Buckler; which was the greatest Infamy that could befall a Soldier. He himself acknowledges it.

— *Et celerem fugam*
Sensi, reliâ non bene Parmulâ.

L. 2. Ode 7.

A hasty Flight I from *Philippi* took,
My Shield, un-Soldier-like, forsook.

For

For all the World knows with how great Care the old Soldiers preserv'd their Bucklers; and the Joy *Epaminondas* had before he died, when he was told his Buckler was safe by him. 'Twas the Command of the *Spartan* Women to their Children going to the War, to return home with their Bucklers, or upon them. And, in fine, it was one of the greatest Reproaches could be given a Man to call him *επισκοπιδας*, A Shield-Quitter; as may be seen in divers Places of *Aristophanes*.

As to their Manners, it may be said, there was nothing of Likeness between these our two Poets. And first, as to what relates to Piety, they were of very different Sentiments. For *Pindar* was extreme devout and religious towards his Gods: And there may be seen divers Evidences thereof in many of his Odes; as when he says, 'Tis always good to speak well of the Gods. And elsewhere

ἔνθα δὲ ἀμείψεται ἑλισσάμενος
μακάριον ἂν εἰπὼν.

*Absurd, it seems, to me at least,
To call, by way of Rally and Jest,
A Gourmandizer any of the Blest.*

In which other Poets had not that Temper as *Pindar*; and, particularly, *Aristophanes*, who vents a thousand Follies of the gourmandizing of the Gods, and more especially of *Hercules*.

Plato in his Dialogue, entituled *Meno*, calls *Pindar* Divine; and produces divers Testimonies from him, touching the Immortality of the Soul. *Pindar* (says he) maintains the Soul of Man to be immortal; That it ceases sometimes to act, by which they mean to die; and again is re-ingendred anew, but that it never perishes.

There is, beside, a very fair Proof of his Piety in those excellent Verses of his, in the Second Ode of his Olympionicks, where he speaks of the Pleasures destin'd to the Heroes, and the Pains reserv'd for the Wicked in the Life to come.

Ἐἰ δὲ μιν ἔχει
 τίς, οἶδεν τὸ μέλλον,
 ὅπῃ θανόντων μέλι' ἐν-
 δαδ' αὐπνέει ἀπαλαμνοί φρένες
 ποινὰς ἔπουν· τὰ δὲ ἐν τᾷδ' Διὶ ἀρμὰ
 ἄλιτρεθ' κατὰ γῶς δικά-
 ζει πῆς ἐχθρᾷ λόγον φερόσας ἀνάγκη. Olymp. 2.

*The Wealthy, who true Vertue love,
 Know that incorrigible Minds,
 Whom nor the Fear of Future binds,
 Nor Punishment for Sin;
 Altho' their Crimes while here above,
 They 'gainst the Lash of Justice screen,
 Shall find there's yet ordained by Jove
 A Judge below, from whom shall come
 Of their Misdeeds th' inevitable Doom.*

The like may be found in infinite other Passages.

And there is sufficient grounds to make this appear, by the very Titles of those Pieces of his that are lost; as his Hymns, his Dithyrambs, his Pæans, and several other Works; which, for the most part, were no other than the Praises of the Gods and Heroes. He dwelt at *Thebes*, near the Temple of the Mother of the Gods, whom he had in particular Veneration; and, as his Scholiast affirms, *He much honoured that Goddess, being of an extraordinary Piety.* He built at *Thebes* a Chappel in Honour of *Jupiter Hammon*; for whom he caus'd a Statue to be made by *Calamis*, one of the most famous Statuaries of those Times, as may be

be seen in *Pliny* and *Pausanias*. The latter of which reports, that he saw at *Delphos* an Iron-Chair, in which *Pindar* us'd to sit when he came to the Temple, and which was preserv'd 'till his Time as a most precious Relick. But that which made the Piety of *Pindar* yet more resplendent, and (as *Pausanias* says) rais'd it to the highest pitch of Glory, was, That the Priestesses of *Apollo* at *Delphos*, at the instant that *Pindar* entred into the Temple, invited him in the Name of that God, to come and dine with him; and commanded, that of whatsoever was sacrific'd, there should be an equal share assign'd to him, as to *Apollo*. And this occasion'd that Belief, which then run through all *Greece* (as *Plutarch* reports) that the God *Pan* was seen on the *Arcadian Hills*, to divertize himself in Dancing, and singing one of *Pindar's* Songs, which they call'd a *Pæan*.

Pausanias likewise tells a Story, that *Pindar* in the decline of his Age had a Vision of *Proserpine*, who reproach'd him, that she was the only Deity he had not honoured with a Hymn; but that she expected he should make her one when he came to be with her. Soon after which, dying, he appear'd in a Dream to an old Kinswoman of his, and sung to her in Honour of that Goddess a Hymn; which his said Kinswoman, awaking, wrote down in the same Terms she heard it sung.

But as for *Horace*, tho' in his Poem, entituled *Carmen Seculare*, and other his Odes, there are many Passages in Praise of the Gods, and that in the Sixth Satyr of his First Book, he says, * *Assisto Divinis, I assist at the Sacrifices*. Yet 'tis certain, according to the judgment of those who believ'd they had penetrated in-

* *Assisto Divinis*, not to be here taken in any religious sence; meaning no more, than that he stay'd to hear the ridiculous chat of your Diviners and Fortune-Tellers in the *Grand Piazza*, to close the other Diversions of the Day. *Vid. Dacier Notis in Horat. Gallic.*

to his veritable Sentiments, That he was not thoroughly persuaded of the Religion of his Times, nor the Credulity of the Vulgar, touching the Essence and Power of the Deity : Since on the contrary, as he himself says of himself, he was of the Gods. But

Parcus Deorum Cultor & infrequens. L. 1. Ode 34.

A spare, and an unfrequent Worshipper.

For notwithstanding what he says afterward,

——— *nonne retrorsum*
Vela dare, atq; iterare cursus
Cogor relictos.

Ibid.

Now I must backwards turn my Sails,
Inforc'd the Course I left to run.

He treats of the Causes of his Conversion in a manner so Buffoon-like, that there is no Man but perceives he speaks not as he thinks ! But in the Third Satyr of the Second Book, he disguises not the Matter, where speaking of a Superstitious Mother, who vow'd to *Jupiter* to plunge her Child (sick of a Quartan Ague) into the *Tyber*. He thereupon thus rallies her.

——— *Mater Delira recavit*
Ingelida fixum ripa—

L. 2. Sat. 3.

In the cold Flood the doating Mother kill'd
Her Feverish Child.

Then asking the Question, how she came so out of her Wits ? Answer is made, *She was possess'd*, *Timore Deorum*, with the Fear of the Gods. And in the Fifth Satyr of the First Book, where he describes the Journey

ney he made with *Mecænas* to *Brundisium*, and pleasantly rallies the Priests of *Egnatia*, who would persuade 'em, that in their Temple the Incense burn'd upon the Altar without the help of Fire. He says,

— *Credat Judæus Apella*
Non Ego; namq; Deos didici securum agere ævum,
Nec si quid miri faciat Natura, Deos id
Tristes ex alto cœli demittere tectis. L. 1. Sat. 5.

Believ't the Jew *Apella*, but not I;
 For Gods, I know, live in security:
 Nor if some Wonder Nature does produce,
 Do the sad Gods from Heaven convey't to us.

Which very well agrees with what he ingenuously acknowledges to his Friend *Tibullus*, in the Letter he writes *Clém.*

Me pinguem & nitidum bene curata cute vises,
Cum ridere voles, Epicuri de grege porcum. L. 1. Ep. 4.

Come, if thou'lt laugh, and see me Fat and Fine,
 Of *Epicure* his Herd, like a true Swine.

We know nothing of *Pindar's* Education, more than that his Father, or Father-in-Law, * *Scopelinus*, taught him early to play on the Flute: But perceiving the *Genius* of his Scholar was carried to something above that, he put him into the hands of a certain Lyrick Poet, *Lafus* by name, to instruct him in Poesie. And that *Pindar* in a short time became therein more able than his Master. *Suidas* writes that

* *Scopelinus* was neither Father, nor Father-in-law to *Pindar*, but his Kinsman; and was Father of a Son of the same Name with *Pindar*, and a Lyrick Poet too; but nothing so eminent as this our *Pindar*; whose Father, according to *Suidas*, was *Daiphantus*, tho' some others (as he says) have reported his Name was *Pagonidas*; but that of *Daiphantus* seems to him the truer of the two.

he

he was Scholar to *Myrto*. And there are others who report he studied some time under the famous *Corinna*; to whom they gave the Surname of Divine, and the Tenth Muse.

Asto what concerns *Horace*, we have the particular Account of his Education from his Satyrs, where he takes a Pleasure to set himself out in his own Colours. In his Sixth Satyr he says

*Si neq; avaritiam, neq; sordes, nec mala lustra,
Objiciet vere quisquam mihi; purus, & insons,
(Ut me collaudem) si & vivo charus Amicis;
Causa fuit pater his; qui macro pauper agello,
Noluît in Flavi ludum me mittere—
Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos.*

L. Sat. 6.

If I'm not Covetous; if to my Face
None e're can charge me I'm Debauch'd, and Base,
If I live innocent, (that I may take
The freedom to commend my self) and make
The Friendship of the best; all this I owe
To my good Father: Who tho Poor, and low,
Would not to *Flavio's* Counting School send me,
But boldly brought me young to *Rome*, to be
Instructed in those Arts each Noble Knight
Would have his Sons learn.

And after this commending the Honest Equipage that was allow'd him, he says,

—*Vestem servosque sequentes
In magno ut populo si quis vidisset, avitæ
Ex re præbere sumptus mihi crederet illos
Ipse mihi custos incorruptissimus, omnes
Circum doctores aderat. Quid multa? Pudicum,*

Qui

*Qui Primus virtutis Honos, servavit ab omni
Non solum Facto, verum opprobrio quoque turpi.*

Ibid.

Had any seen my Cloaths, the Train allow'd
Of Slaves to follow me through Rome's vast Crowd,
They would have thought some fair Inheritance
Was left me to defray the great Expence.
My Father was my Tutor's Overseer,
Advis'd me to be Modest, and Sincere,
Vertues prime Honour ! And so kept me still
Free from the Act, and the Reproach of ill.

Never was Child more dutifully Grateful toward a
Parent than *Horace* was, as he admirably proves it,
where he says,

——— *Si Natura juberet*

*A certis annis ævum remeare per ælium
Atque alios legere ad fastus quoscunque parentes
Optaret sibi quisque : Meis contentus, honestos
Fascibus & bellis nolim mihi sumere ———
Nil me pœniteat sanum patris hujus ———*

Ibid.

If Nature should perswade me to call back
The Age that's past, and a new Birth to take
From Nobler Parents ; I would leave that Pride
To others ; with my own content abide.
Nor wise, repent I such a Father had.

It may likewise be said in general of these two Po-
ets, that they were both very honest Men, consider-
ing the Manners and Customs of the Times they liv'd
in ; tho as to particulars, there were some Vertues,
and some Defects more or less remarkable in the one,
than in the other. They were both naturally Amo-
rous, both passionate Affectors of Glory. They
made

made no difficulty of praising themselves, for those little Vanities give oftentimes a good Grace in Poësie, and ought to be permitted to such great Wits as they were. They were both admir'd in their Ages, by all those who were good Judges of what was commendable, tho they were ill treated many times by the ignorance of the Vulgar.

We have no sufficient knowledge of the particular Actions of *Pindar* to make a certain Judgment of his good Qualities, nor can we make any reasonable Argument thereupon, but from the high reputation he acquir'd in his Life time, and the admirable Sentiments he hath left us so happily exprest in his Odes, where Vertue is always exalted, and Vice painted in all its Deformity.

His Discourses are so full of moral Sentences, and honest Thoughts, that 'tis impossible such graceful Sentiments should proceed from a Soul ill-form'd, or meanly perswaded of the Principles of Honour. There are Thoughts of so high a Flight, that many have believ'd he drew them from their Divine Source, the Holy Scripture. At least 'tis the Opinion of *Clemens Alexandrinus*, who in the third Book of his Pedagogue will have it, that *Pindar* was assisted by reading of the Proverbs of *Solomon*; and maintains, that in that part of his Works where he says,

Γλυκύ τι κλυπιδίμενον κύνειδ' ἔσται,
Sweet are the stoln Joys of Love.

He had in view that Passage in the ninth Chapter of the Proverbs, where he speaks of the lewd Woman, who sits in the Door of her House upon a Seat in the high place of the City to call them that pass by the way; and to the Fool she says, stoln Waters are sweeter, and Bread eaten in secret is more pleasant. And I wonder that the same *Clemens Alexandrinus* takes no notice of that other Expression of *Pindar*.

Ἐπα-

Ἐπιδμερεῖ τί δὲ τίς; τί δὲ ὅτις;
 Ξυῶς ὄντα ἀνθρώπους.

Pyth. Ode 8.

*Things of a Day we are : What's one ? What's none ?
 Dream of a Shadow, nothing else is Man.*

Which he hath so visibly drawn from the Books of Solomon, and where he hath put nothing of his own, but the Antistrophe, which is familiar to him, calling *Somnium Umbræ*, the *Dream of a Shadow*, which Solomon terms, *Umbram Somnii*, *The Shadow of a Dream*. 'Tis the same Expression, which Sophocles (as his Scholiasts report) hath so happily imitated in his *Ajax*, where he makes *Ulysses* say,

Ὅρα γὰρ ἡμᾶς ὅθεν ἄλλο πλὴν,
 *Εἰδὼλ' ὅσοι περ ζώμεθα ἢ κενὴν σκιάν.

*I see w'are nothing else but empty things,
 Imaginary Beings, and vain Shadows.*

What does not Pindar in several places say of Justice ?

————— βάσειεν πολίων
 Ἀσφαλὴς δίκαια.

Justice the sure Foundation of all States !

What says he not of Valour ? As when he crys out,

Ὁ μέγας δὲ κενὸν
 νῦν ἀναλκεν ὁ φῶ-
 τα λαμβάνει· δαεῖν δ' οἷον ἀνάγκη
 τί καὶ τις ἀνώνυμον γῆρας ἐν σκότει
 Κἀθήμεν· ἔφοι μάταια; ἀπάντων
 Κἀλῶν ἀμμορ·;

Olym. Od. i.
 Great

Great Dangers the Faint-hearted not admit;
 Since of necessity we Life must quit,
 Why should not Generous Spirits rather try
 By daring perillous Attempts, to die,
 Than to inglorious Age their Lives extend,
 And in sad Night their Days ignobly end?

As to Ingratitude, he says,

Θεῶν δ' ἐφετμαῖς
 Ἰξίωνα φαντὶ ταῦτα
 βρωτοῖς λέγειν ἐν πῆρεσσι τερχῶ
 πάντα κυλινδόμενον,
 τὸν εὐέργατον ἀγαναῖς ἀμοιβαῖς
 ἐπιχρήμεναις τίνασθαι.

Pyth. Ode 2.

Ioion to a Wheel fast bound
 That's ever turning round;
 Is by the Gods bid to declare
 To Mortals who ungrateful are,
 To render the respects in Justice due
 To those they once their Benefactors knew.

Which *Virgil* in the sixth of the *Aeneids*, hath briefly imitated.

Discite Justitiam moniti, & non temnere Divos!
 Admonish'd, Justice learn, nor Gods despise.

As to Sincerity he tells us,

Ἐν πάῃα δὲ νομόν εὐθυλόσ-
 σθ' ἀνὴρ προσφέρει
 ὅσα τυραννίδι κώποισιν ὁ
 λάβεσθ' εὐτάτῃ· κῶταν πόλιν οἱ σοφοὶ
 τηροῦσι.

Pyth. Ode 2.
 The

The just and true tongu'd Man, is he
That's fit for any Government ;
Whether a Monarchy it be,
Or State to which the Vulgar's bent,
Or a Republick, where the best
And wisest, rule the rest.

We find in *Athenæus* a Prayer made by *Pindar* to *Jupiter*, which shews the sweetness of his Manners, and the desire he had to pass his Life vertuously.

τίδ' ἔρδαν σοῖτε χαρτερὸν βίαν κερνίδα
φίλῳ δὲ μοίσσαις ἑυθυμίατι μελῶν εἶλω.

O Jove! O Muses! Say what shall I do
To live below'd of you,
And spend my Hours in Ease, and Singing too?

Or as his Imitator *Horace* speaks,

— Nec turpem Senectam
Degere, nec Cythara carentem. Lib. i. Ode 31.

Old Age but not dishonour'd grant,
And that my Lyrick Lyre I never want.

Whereupon *Casaubon* says, That *Pindar* made a kind of Divinity of that *Euthymia*, or sweet Life. *Cui optat* (says he) *cure esse, id est, ut honestâ voluptate frui possit*; whom he implores to be kind to him, and grant him the Fruition of honest Pleasures.

I should never have done, should I go about to report all the vertuous Expressions in *Pindar*. And we are obliged to believe that a Man speaking in the manner he did, spoke as he thought; for otherwise he could never have fail'd of giving himself the Lye in
some

some part or other of his Works. It being true what he affirms,

Ἄμᾶχον κρύψαι τι συγγενὲς ἡδῶ.

Olymp. Ode 13.

*Impossible it is to hide
Our innate Manners*————

Because,

τὸ γὰρ
ἐμφυὲς ἔτ' αἰδοῦν ἀλώπει
ἔτ' ἐρεβρεμοὶ λέοντες
διαμάχαιτο ἡδῶ.

Ibid.
Ode . 11

*Foxes and Lyons ne'er lay by
Their Natural Craft and Cruelty.*

Or as *Horace* hath it,

Naturam furcā expellas licet, usque recurrit.
Lib. 1. Epist. 10.

Tho Nature with a Fork away you force,
'Twill still return to its old Course.

The Honesty and Humanity of *Pindar* appears throughout all his Works, and 'tis that which gave occasion to that handsome Discourse of *Agias* in *Plutarch* his *Symposiacks*, Where having censur'd the Banquets or Dinners of *Homer* as hungry and thirsty Treatments, the Masters of whose Feasts, (or as he calls them *Kings*) treat their Guests worse than our common Italian *Hasts*, upbraiding them (even in the time of Fight, when they are encountering their Enemies) with their Debauch'd Behaviour, and reckoning up how many Glasses each of them drunk

drunk off at Dinner. How much better (says he) are the Pindarick Feasts, where the Heroes meet together and share their equal Entertainments soberly. This seems truly a Community and Union of loving Friends, the other a kind of a discordant meeting of Men seemingly friendly, yet not participating in any common Civility even at their Meals.

As to Horace we can say in the first place; he was a very great Lover of his Pleasures; and that very likely he was of an agreeable Conversation, and consequently not displeasing to the Ladies of his Time, which he himself seems to hint at in these Verses.

*Quem tenues docuere Togæ, nitidique Capilli
(Ut scis) immunem Cynaræ placuisse rapaci.*

Lib. 1. Epist. 14.

Fine Cloaths, and perfum'd Locks, taught me the way
Scot-free to please rapacious Cynara.

He cherish'd his Liberty to such a degree, that he could never suffer himself to be constrain'd or made Captive, not even by Augustus, who would have had him for his Secretary. As for Mecænas to whom he ow'd so many Obligations, he had for him all the tenderness and grateful respect that was possible. Nevertheless see how he writes to him.

*Quod si me nolles usquam discedere; reddes
Forte latus nigros angusta fronte capillos;
Reddes dulce loqui, reddes ridere decorum, &
Inter Vina, fugam Cynaræ mœrere protervæ.*

Lib. 1. Epist. 7.

If you'll ne'er have me leave you, give methen
My former Strength, and my black Curles agen

C

On

On my low Forehead; my sweet Chat renew,
My graceful Smiles, and mirthful Raillery too,
And th' amorous Vain to mourn the loss, in fine,
Of my coy Cynara, o're a Glas of Wine.

After this, bringing in the Fable of the Fox which
could not get out of the Granary where he had fed
himself fat, and the Weefels advice to make himself
as lean as he was when he crept in at the little hole.
He adds,

Hac ego si compellar Imagine, cuncta resigno.

If by this Fable urg'd I am, no more :
Whatever you have given me, I restore.

And

Inspice si possum donata reponere lætus.

See how your Gifts I gladly can lay down.

As to the Beauty of his Morals, it appears in a thousand Passages of his Writings; and we should be forc'd in a manner to copy them all entire; should we go about to shew all we find in him to represent the Idea of an honest Man. He testifies he is himself fully perswaded of the Honesty of his Manners, when he says,

Non patre præclaro, sed vita & pectore puro.

Lib. 1. Satyr. 6.

Not nobly born, but pure of Life and Heart.

And

And elfewhere,

*At fides, & ingenii,
Benigna vena*————

Lib. 2. Ode 18.

But of firm Faith, and of no niggard Wit.

His frequent Sentences, the Praises of Vertue and the Vertuous, and the perpetual Blame of things Vicious, and an infinity of noble and elevated Sentences scatter'd through his Odes, fufficiently teftifie the truth of what I fay ; but his Ingenuity, and the free Acknowledgment he makes of his Defects in his Satyrs, in a manner ravifh me, as well as the juftnefs of his fence every where throughout. Never Man exprest himfelf more delicately upon Friendfhip.

———— *Amatorem quod Amata
Turpia decipiunt cæcum vitia, aut etiam ipfum
Delectant*————
*Vellem in Amicitia fic erraremus, eique
Errori nomen virtus pofuiffet honeftum.* L. 1. Satyr. 3.

Fond Lovers in their Miftreffes efpy
No Blemifhes, but blindly pafs them by.
Or take Delight in them————
I wifh that Error in our Friendfhip were,
And Vertue on that Error would confer
The Name of Honelt.————

Elfewhere he handfomly decries thofe who are of too fevere a Humour.

———— *Eheu !
Quam facile in nofmet legem Sancimus inquam,
Nam vitiis nemo fine nascitur*———— *Ibid.*
C 2 ———— *Alas*

————— Alas!

How eas'ly on our selves hard Laws we pass !
For without Vices no Man's born. —————

And speaking of some Peccadillo's, with which he might be reproach'd, and of the Care he took to root them out of his Mind. He says,

————— *Mediocribus & quæis*

*Ignoscas vitiis teneor, fortassis & illinc
Largiter abstulerit longa ætas, Liber, amicus,
Consilium proprium ; neque enim cum Lectulus, aut me
Porticus exceperit, desum mihi. ————— L. i. Sat. 4.*

I cannot say, I wholly blameless live,
Small faults I have, which you may well forgive :
Of which, Time, Books, Friends Counsels, and
my own,
Have rid the greatest part : For when alone,
Or walking, or in Bed I musing lie,
I am not wanting to my self. —————

How many excellent things has he of Frugality in the second Satyr of his second Book? Against Avarice in the first Satyr of his first Book? Against the Sottish Vanity of the Nobility in the sixth? Against Adulterers in the second? Against other Crimes in the third Satyr of his second Book, and every where else?

In fine, all that he says strikes the Mind, and makes an Impression not possible to be resisted ; since his gallant manner of treating in jest things the most serious and grave, penetrates much more easily, and more efficaciously than the severity of Precepts, which of it self is but odious, and as he says,

————— *Ridi-*

~~————~~ *Ridiculum acri**Fortius & melius magnas plerumque secas tres.*

Lib. 1. Satyr. 10.

~~————~~ The Great, a Joke

Better reclaims, than sharply to provoke.

I shall not instance any thing further upon this Subject, since there needs not so many Proofs to support a Truth confirm'd by the judgment of all honest Men ; who had always a Love and Admiration for *Horace*. Nor was there any of the great Wits of his Time who were not desirous to have a share in his Friendship. *Virgil* first introduc'd him into the Acquaintance of *Mæcenas* who would never after live without him. *Augustus* call'd him *Lepidissimum Homuncionem*, his pleasant little Man, and would have made him his Cabinet Secretary.

It appears not that *Pindar* ever spoke ill of any Man, and tho he had many Enemies who gave him some trouble while he lived, we find not that he ever sought to be reveng'd of them. He comforts himself against their Malignity by only saying,

κρείσσων γὰρ οἰκτιρῶν φησὶ θεός.

Pyth. Od. 1.

Envy'd than pitied is the better State.

And he praises those who never hearkned to Detractors and Backbiters.

~~————~~ Ἀμαχὸν κακὸν
Ἀμφοτέραις, διαβολῶν ὑποφατεῖς
Ὀργαῖς ἀπένεσ ἀλοπέκων ἱκέλοι.

Pyth. Od. 2.

*Then whom cannot be known
A more inextricable Pest;
A like pernicious to their own
And others Interest;
True Foxes; crafty to molest.*

He mocks at their vain Efforts, comparing himself;

Ἀβύσσος εἰμι φελλὸς ὥς
καὶ ἐν ἅλμας.

Pyth. Od. 2.

*Immersable as Cork I keep
Upon the broad Seas wavy Deep.*

'Tis true he sometimes shews them his Teeth, as
when he says,

—— φίλον εἶν
φιλεῖν, ποτὶ δ' ἐχθρὸν
ἄτ' ἐχθρὸς ἔων λυκοιοδίχαν ὑποθρύσσομαι.
Ἄλλ' ἄλλοτε πατέρων ὁδοῖς σκολιᾶις.

Ibid.

*To love a Friend, is Friendships due,
An Enemy, while such, I shall pursue
By all the ways I can, him to undo.*

But he reproves himself elsewhere for it, saying,

There comes always Misfortune to ill Tongues.

And in another place he avows 'tis his Indeavour to
avoid the bitings of the reproachful, for that he re-
members he once saw the Poet *Archilochus* in a horrible
Perplexity.

εἶδον γὰρ ἐκὰς ἐὼν τὰ πολλὰ ἐν ἀμαχανίᾳ
 ψογρὸν Λεχίλοκον βαρυλό-
 γοις ἔχθροι πταινόμενον.

Pyth. Od. 2.

*I saw Archilochus, unknown,
 Into Vexatious Turmoysls thrown,
 Eat with outrageous railing grown.*

Which is the same thing *Horace* has said,

Archilochum proprio Rabies armavit Jambo.

Rage arm'd *Archilochus* with keen Jambics.

As for *Horace*, no Man ever had a Wit more apt for Raillery: and he seldom lets pass an occasion when offer'd to exercise his Talent that way. I speak not of his Satyrs, which he made expressly to be nipping and biting. Nay even in his Odes he cannot resist the natural inclination he has to Satirize, as may be seen in these,

Parcius junctas quatiant Fenestras,

L. 1. Od. 25.

And,

Audivere Lyce Dii mea vota —

L. 4. Od. 13.

And in this where the Raillery is so fine,

Beatus ille qui procul negotiis —

Epod. 2.

Sometimes he carries the Satyre to excess, as in that Ode against *Canidia*,

At O Deorum —

Epod. 5.

Jam

Jam jam efficaci——

Epod. 17.

And against *Cassius Severus*,*Quid immerentes*——

Epod. 6.

Against *Mena* the Freedman of *Pompey*.*Lupus & Agnis.*

Epod. 4.

And in divers others, of all which one may say,

—— *Hic nigra succus loligenis, hæc est
Ærugo mera.*

L. 1. Sat. 4.

'Tis not but that he knew how to praise when he pleas'd, and he does it with an inimitable Grace in several places of his Odes. True it is that Persons of Quality in his Time, were extremely delicate as to praise, and it behov'd the Incense that was offer'd to be exquisite if receiv'd,

—— *Aptus acutis
Naribus horum hominum.*

L. 1. Sat. 3.

But this was true principally in respect of *Augustus*, who could not endure your dull ordinary Praises, but would wince at them, to use the term of our Poet.

Cui malè si palpere recalcitrat.

L. 2. Sat. 1.

And therefore he is not prais'd by *Horace* but in few places; and one may say, He does it not but upon occasion, and without dreaming on't. Nevertheless his Praises are so fine, and deliver'd with such force, that there can be nothing more high or great,

great, as may ^{be} seen in the Letter he writes to that Emperor.

Cum tot sustineas —

There is likewise a touch of marvellous Praise for *Augustus*, in the Letter he wrote to *Quintius*, where he says,

*Si quis Bella tibi terra pugnata marique ?
Dicat, & his verbis vacuas permulceat aures :
Tene magis saluum populus velit, an populum tu,
Servet in ambiguo, qui consulit & tibi & urbi
Jupiter : Augusti laudes agnoscere possis.*

Lib. 1. Epist. 16.

Wars fought by Sea and Land should one recite,
And with this Wish thy empty Ears delight,
If more the People Thee, or People Thou
Wish safe and happy; that ambiguous Vow
May Jove who takes of Rome and Thee the Care,
Keep still ambiguous: 'Tis not you can share
Such Praises; who'll not see These *Cæsars's* arc.

In the fifth Satyre of his second Book, he make *Tyresias* speak thus,

*Tempore quo juvenis Parthis horrendus, ab alto
Demissum genus Aeneâ, terraque marique
Magnus erit.*

L. 2. Sat. 5.

A Youth, who from *Aeneas* draws his Birth,
Fear'd by the *Parthians*, then, o'er all the Earth
Grows great and powerful.

And in the first, he makes *Trebatius* thus speak to him :

— *Aude*

————— *Aude*
Cæsaris invicti res dicere.

L. 2. Sat. 1.

————— *Dare*
 Unvanquish'd *Cæsar's* Glories to declare.

To the end he might give him this Answer.

————— *Cupidum, Pater optime, voces*
Deficiunt, neque quisvis horrentia Pilis,
Agmina, nec fractâ pereuntes enspide Gallos,
Aut labentis Equo describere vulnera Parthi.

Ibid.

————— This my Good Father, still
 I'm harping at ; but my Wit fails my Will.
 For 'tis not every Man that can display
 Of Martial Troops the terrible Array,
 Describe of vanquish'd *Gauls* the Fight, or tell
 How wounded *Parthians* from their Horses fell.

Where it appears he knew very well to raise himself
 up to the Heroick, when the Subject requir'd it.
 Could there be any thing said more great of a Mortal
 Man than this ?

Cælo tonantem credidimus Jovem,
Regnare, præsens divus habebitur
Augustus ———

L. 3. Od. 5.

We once believ'd the Thundring *Jove*
 To govern Heaven with his Nod.
 The present Age does now approve
Augustus for an Earthly God.

Can there be any thing seen more obliging for *Meta-*
nas than the Answer our Poet gives to the importu-
 nate

nate Person who would have insinuated himself into the Family and Service of that great Minister of State by corrupt and underhand dealing.

*Domus hac nec purior ulla est
Nec magis his aliena malis*——

L. 1. Sat. 9.

No House than that's from base Intrigues more free,
Or more a Stranger to such Ills——

There are many other passages of the same height and vigour.

Come we now to that nobleness of Mind and that disinterested concern, which was much greater in *Horace* than in *Pindar*. Upon which 'twill not be amiss to call to mind that *Pindar* was not born of Parents over well accommodated in the World, and that *Horace* had lost the greatest part of the Estate his Father left him after the Death of *Brutus*, as appears by these Verses of his,

*Unde simul primum me demisere Philippi,
Decisus humilem pennis, inopemque paterni
Et laris & fundi, paupertas impulit audax
Ut versus facerem.*——

L. 2. Epist. 2.

After *Philippi's* fatal Day was lost,
And I with it; all my poor fortunes crost,
The small Estate my Father left me gone,
Bold Poverty to write first urg'd me on.

And yet they found the means both the one and the other to make their Fortunes: But by ways very different. For *Horace* was not at all Covetous, and *Pindar* on the other side naturally lov'd Money; as his Scholiasts expressly affirm, and as may be seen in divers places, calling it sometimes *ἀεὶς*, the best of Things, otherwhiles,


Ἄσπερ ἀείζηλθε, ἀλαθινόν
ἀνδ' εἰ φέγγε.

Olymp. 2.

Bright Star and veritable Light to Man.

Upon which Score he imploy'd his Talent to acquire
Wealth, selling his Compositions for ready Money, as
he himself says, speaking to his Muse.

μοῖσα τὸ δὲ πὺν εἰμι δῶ
γε συνέθεν παρέχειν
φῶσαν ὑπὰ γυρον.

Pyth.Od. 

*Muse ! Since thou hast agreed
For a Price : proceed,
And see thy Song thy Bribe exceed.*

Which he declares without being ashamed on't ; since
the Custom had been before establish'd by *Simonides*
and others as he seems to testify in the beginning of
the second Ode of his *Isthmioniques*, where he says,

οἱ μὲν πάλαι, ὦ θεοσβεστε,
φῶτες οἱ χερσὶ μύκων
εἰς δῖφρον μοιστῶν ἐβαλλον. —
εἰμὶ παῖδες εἰς ἐτο ξευ-
ον μελιχρῆας ὕμνος.
Ἄ μοῖσα γὰρ εἰ φιλοκερδὴς
πῶτ' ἢ ἢν εἰς ἐργαπὶς
μελίφθογγοι ποτὶ τερψιχρῆας
ἀργυρωθεῖσαι προσώπα,
μαλ' ἀκούφῳναί ἀοίδαί.
νῦν ἐφίητι δὲ νεγρὸς φυλάξαι
ἑῷμα τ' ἀληθείας ἀγγεῖα βαῖνον.
“ χρέματα χρέματα ἀνὴρ.

Isthm.Od.2.

The

Time was, O Thrasibulus! When
 The Muses freely Chanted of Brave Men
 The Glorious Acts; of all the Nine not one,
 Was Covetous, or Mercenary known.
 Now such Terpsichore her self appears;
 Who never sweetly sings, but when she wears
 A Mercenary Mask of Gold.

It was not so of old.

See what that sordid Spartan Maxim can! ^{Pindar names}

* " 'Tis Money, Money makes the Man. not the Au-
 thor of this
 Sentence: But

his old Greek Scholiast (as I find him particularly cited by Schmi-
 dius in his Comment upon this place) declares from the Authority
 of Alceus, that his Name was Aristodemus, a Spartan, without
 Fortune, or Friends; of which he could not be seemingly long de-
 stitute, if he had thoroughly inculcated his Principle into that State.
 These Times having clearly demonstrated it, to have been a more
 certain and necessary Political, than Poetical Improvement.

But contrarywise there is nothing seen in all the
 Works of Horace but Generosity. He mocks at the
 Covetous in a thousand places. He commends every
 where Frugality and Moderation: He appears always
 content with his present Fortune, and always ready to
 resign what he has from her.

*Laudo manentem; si celeres quatit
 Penas, resigno quæ dedit, & mea
 Virtute me involvo, probamque
 Pauperiem sine dote quero.*

Lib. 3. Od. 29.

I praise her while she stays; if she'll be gone
 Her Presents I resign: And in my own

Vertue

Vertue wrapt up, scorning her fickle Power,
Seek honest Poverty without a Dowre.

And when he asks any thing of *Mecænas*, he does it
with so much spritelines and address, that he seems
to ask nothing, as

*Pauperemque dives
Me petit : Nihil supra
Deos laceſſo, nec potentem Amicum
Largiora flagito,
Satis beatus unicus Labinis.*

l. 2. ode

Tho Poor, I'm courted by the Rich ; nor more
Of the Gods ask I : Nor pretend
For greater Favours from my powerful Friend,
Happy enough in my mean Sabine Store.

Where he well knows to put in practice what he ad-
vises *Scæva* in a Letter he writes him, giving him
Precepts how to manage the design he had to fasten
himself to a great Person ; telling him

*Coram Rege suo de Paupertate tacentes
Plus poscente ferent.*

L. 1. Epist. 17.

Who 'fore his great Friend speaks not of his Want,
Gets more than they that ask. —

'Tis very easie to perceive he was rather Prodigal than
Covetous, as may be judg'd by the Checks he gives
himself for his lavish Humour. It appears by divers
Odes that he often treated his Friends ; and that he
sometimes invited *Mecænas* to Dine with him. He in-
vites *Torquatus* by a Letter to come and Sup with him,
and bring his Friends along with him, whom he plea-
santly terms his Shadows, saying,

— *Locus*

—— *Locus est & pluribus umbris.*

He had room enough for many such.

He knew besides how to serve his Friends, and the Complaint he makes that he had not a moment of time at his own Disposal whilst he stay'd at Rome, shews clearly the facility and readiness he had to employ himself on their Behalves. His Recommendations are ingenious and pressing as in that Letter to *Tiberius*,

Septimius Claudii——

By which he presents to him *Septimius*, who desir'd to be entertain'd in his Service; and in another to *Iccius* wherein he recommends to him one *Grosphus*, where he says so truly,

*Vilis Amicorum est Ammona bonis si quid
Deest*——

Of Friends the Bounty's vile and scant,
That let's Good Men to suffer Want.

But what above all shews the Noble Humour of *Horace*, is the Pleasure he took in Building; for which he blames himself under the Name of *Damisippus*, as one undertaking things above his Power to perform.

*Ædificas : hoc est longos imitaris, ab imo
Ad summum totus moduli Bipedalis.*

L.2. Sat.3.

Thou hast a Vain of Building; tho' but low,
Scarce two foot tall; yet lov'st to make a show.

Where

Where we may observe by the way, that *Horace* was but little of Stature; or as he himself says, *Corporis exigui*, which answers to the Word *Homuncio*, by which *Augustus* us'd to call him.

What Stature *Pindar* was of I know not; but 'tis certain, he in many places of his Works commends little Men, as when he speaks of a Wrestler.

οὐ γὰρ φύσιν Ωαριω-
 ιέαν ἔλαχεν:
 Ἀλλ' ὀνοτὶς μὲν ἰδεσθαι,
 συμπεσεῖν δ' αἰχμᾷ βαρύς.

Isthm.Od.4.

*He was not of Orion's mighty size,
 Compar'd with him, he well might be disdain'd :
 Yet with an Adversary join'd, the Prize
 Of Victory by strength of Arms he gain'd.*

And when he speaks of *Hercules* in these Terms,

Καὶ τοι ποτ' Ἀνταῖος δόλιος
 Θηβᾶν ἀπὸ καδμείᾳν, μερ-
 φᾶν βραχὺς, ψυχὴν δ' ἄκαμπτον,
 Πρὸ σπαλαίσων ἠλθ' ἄνῃρ
 ὑἱὸς Ἀλκμῆνης.
 Τᾶν περφόρεν λιβύαν
 Κρανίοις ὄφρα ξένων
 Νάον πεσεῖν ἐρέφοντα σχέδι.

Ibid.

*Alcmæna's brave Son was of Stature low;
 Not as the Giantlike Antæus, tall,
 But of a Heart inflexible to Foe,
 And of a Strength, made all oppos'd it fall.
 From Cadmian Thebes to Lybia's fertile Soil,
 He to Antæus Palace went;
 And undertook the desperate Toil
 That Gyant's bloody Custom to prevent,*

It

*Of fixing upon Neptune's sacred Fane,
The Heads of his sad Guests inhospitably slain.*

It appears that *Horace* was something *Cholerick*, by the Rebuke he gives himself for it under the Name of *Damasippus*:

— *Non dico horrendam Rabiem* :

And by another place where he acknowledges,

Irasci celerem, tamen ut placabilis essem. L. 2. Sat. 3.

Apt to be *Cholerick*, but soon appeas'd.

Which is not the sign of an Ill Disposition; since such as easily take fire, are ordinarily frank of Nature, and without any Gall.

What is of greatest resemblance between our two Poets, is, That they were both of a Complexion very Amorous; We find by *Athenæus* that *Pindar*

ἔμετρίως ἐρωτικός,

Was beyond measure Amorous. And he gives us a Song of his, where *Pindar* abandons himself to Love.

Εἴη κ' ἐρῶν κ' ἐρωτὶ χαρίζεσθαι·
κ' ὡς αὖτε χαίρει μὴ περισφύττειν
ἀρετῆς δόξα δ' οὐ μὲν περὶ ξέν.

Come my Dearest, while we may

Let's Live, and Love's Commands obey,
Nor vex our Thoughts with Antick Saws,
And practice of severe, unseasonable Laws.

The same *Athenæus* tells us of another upon the subject of *Theoxenus* his dearly beloved, of whom he says,

Τὰς δὲ Θεοξένου ἀντιὰς περὶ πρὸς
μαρμαρίζουσας δ' ὀφθαλμοὺς, ὅσῃ
πείσῃ κυμαίνεται δὲ ἀδάμαντος
ἢ ἐσίδας κεχαλκύνεται μέλαιναν
καρδίαν ψυχρὰ φλογί.

*Who on Theoxenus fair Eyes
Shall fix his Look, nor feel the sweet Surprize
Which ravish'd Senses own;
Must have a Heart of Steel or Stone,
Or what is worse yet, None.*

Whence may be concluded, how much we ought to regret the loss we have suffered by the privation of the greatest part of his Works, since by this Scantling the smiling Gaieties, the Graces and the *Cupids* are not only to be found in the Odes of *Sappho* and *Anacreon* but that *Pindar* sometimes made a shift to lay by the Majestick Severity which appears in his Works now left us.

What shall I say of so many Odes of *Horace*?

*Spirat adhuc Amor
Vivuntque commissi calores
Fidibus. —*

l. 4. ode. 9

Where Love still breaths, and the sweet Fire
Lives sparkling by his Charming Lyre.

And where he seems to have drain'd himself of all he could think amourosly tender? As that which *Scaliger* so commends,

Donec

Donec gratus eram tibi.

l. 3. ode. 9.

Or of these others,

Qu^{is} multum graciū ———

l. 1. ode. 5.

Quem tu Lydia Telephi.

l. 1. ode. 13.

And a hundred more,

*Quæ Venus ———
Quinta parte sui Nectaris
Imbuit.*

Lib. 1. Od. 3;

Where *Venus* pleas'd the Quintessence
Of her sweet Nectar to dispence.

I cannot yet but declare the horreur I conceive of these two Poets most disorderly Love of Boys, (tho in their Times, according to the Custom of those Countries, that detestable Sin was very ordinary) and the care they took to preserve to their last Breath the Character of amorous Persons. *Pindar* dy'd in the Arms of his beloved *Theoxenus*; and *Horace* before his Death, caus'd several Glasses, or Mirrors to be plac'd on every side of his Chamber, that he might at once see divers Lascivious Postures, and entertain himself to the last with voluptuous Thoughts.

And this is all I can remark of their Manners; as to what concerns the Conduct of their Lives, they were both of them extremely cross'd and travers'd by those that envy'd them, before they could arrive to that degree of Reputation they came to. *Alban* reports, That *Corinna* at *Thebes* carried away five Times from *Pindar* the Prize of Lyrick Poësie through the ignorance of the Judges. And *Pausanias* (in *Bæoticis*) tells

us, That he saw at Tanagra the Statue of the said Corinna, with a Diadem on her Head, in token of that Victory; and that it seems to him she got not the better of Pindar otherwise than because what she wrote was in the Æolick Tongue, which was the Language peculiar only to the Populace or Vulgar sort, and that Pindar made use of the Dorick Dialect, which was most spoken by the Nobles and Gentry. Add to this, that Corinna was very Beautiful, as one may judge (says he) by her Statue, and the Pictures which the Citizens of Tanagra caus'd to be drawn for her in their Portico's.

Athenæus speaking of some kind of forc'd Verses, which they call'd *Griphe*s; to which some of the Ancients apply'd themselves, as may be seen in *Simonides* his Egg, his Wings, and his Hatchet, and divers other Fragments of Antiquity, says, That Pindar drew upon himself the Jealousie and Aversion of the Poets of his Time,

* Yet Pindar was not the first who wrote an ἀστυμον Poem; for *Lasus Hermionensis* before him, as *Athenæus* and *Suidas* testifie, wrote *Dithyrambs*, and *Hymns* wherein the Letter Σ was not to be found particularly in that entituled, *The Centaurs*, and another in praise of *Ceres*, of which last the first Verse is produc'd by *Heracledes Ponticus*, being this,

Δέμντρα μάλ' πο κόραν τὲ κλυοί-
μενοις αἰόλον.

See *Cle'tus Calcagninus* in his particular Treatise *De judicio Vocalium*, in Answer to *Lucian's* Piece upon the same Subject. *Guraidus* Dialog. 9. and *Vossius de Poetis Græc.* c. 4.

for having compos'd an Ode which he calls, Ἀστυ-
μα ποιηθεῖσσαν; that is to say, made without a * *Sigma*; because, he says, 'twas thought impossible they could leave out that Consonant, or that they had no esteem for that kind of Poésie. And *Strabo* to shew that the Sacrifices to *Cybele*, and those to *Bacchus*, were equally understood by the Name of *Corybantes*, produces a *Dithyramb* which *Pindar* had made without doubt to mock those other Poets, of

which the beginning is as follows.

Πρὶν μὲν ἤρπε χοινοπενὴς τ' αἰοῖδ' αἶ
 καὶ τὸ σὺν κλέδῳλον, ἀνδραποῖ, ἀπὸ
 διθυραμβῶν.

Of old, O Mortals! In the Dithyramb,
 Low Words, and the adulterate S were damn'd.

Which agrees with what *Dionysius Halicarnassæus* elsewhere says of this Σγμα (which *Pindar* perhaps calls a *Theban* Remnant ever since the Times of *Cadmus* and the *Phæacians*) That they willingly put no S into their Verses, because of its hissing sound. And perhaps it is from hence that the double Σ, in the *Attick* Dialect, came ordinarily to be chang'd into Τ, and which gave occasion to that agreeable process of the Consonants in *Lucian*.

As for *Horace*,

Quem radunt omnes Libertino Patre natum.

Lib. 1. Sat. 6.

—By All

Snapt at for being but a Freed-Mans Son,

As he says of himself; it may be very well presum'd he wanted not Envy, and that he was forc'd to surmount many Difficulties before he could see himself in a condition to be able to say,

Et jam dente minus mordeor invido.

L. 4. Od. 2.

And now I'm less bit by an envious Tooth.

By which I conceive he means his close Enemies; such as swarm in great Mens Houses, Where (as *Lucian* says) reign Suspicious, Envy, Lyes and Shanders, where great

Hopes beget great Jealousies, and raging Hatreds, and the continual application of searching out means to ruine others.

Such Enemies as these, were they did *Horace* the greatest Mischief; who was a Person, upon whom they durst not with impunity openly attempt any thing; and whom they had reason to fear, for what he says of himself,

Fœnum habet in Cornu, fuge.

He carries Hay on's Horn, avoid him—

And,

*Cave, Cave, namque in malos asperrimus,
Parata tollo cornua.* Epod. 6.

Take heed, take heed, I'gainst the ill
Have Horns prepar'd, and ready still.

And again,

*Si quis atro dente me petiverit,
Inultus ut flebo Puer?* Ibid.

If any wrongs my Fame, shall I
Child-like sit down and pule and cry ?

But if our Poets were hardly dealt withall by the Envious, they were sufficiently recompens'd by the Honours, and Favours they receiv'd from Persons of Quality; for they were careis'd in their Times by those of the highest degree. For as *Horace* says,

———— *Tamen*

————— *Tamen me*
Cum magnis vixisse invita fatebitur usque
Invidia ————— *L. 2. Sat. 1.*

Yet this by Envy must be needs confest,
 I've liv'd still with the Greatest, and the Best.

And what a Joy was it to find,

Quod monstror digito prætereuntium
Romanæ fidicen Lyre.

That with the Finger he was pointed at
 As Rome's fam'd Lyrick.

He knew the Greatness of his own Merit, while he
 says,

Sume superbiam
Quasitam meritis, & mihi Delphica
Lauro cinge volens Melpomene comam. L. 3. Od. 30.

Assume the Pride which thy just Merits raise,
 And Crown my Head, my willing Muse, with
 Delphick Bays.

Pindar says no less of his own Works, which he thinks
 fit to stile ~~himself~~.

Νεκταρ χυτὸν
 Μουσῶν δέσιν.

Of flowing Nectar a rich Tyde,
 By the free Muses Bounty still supply'd.

Sometime he says,

Ἐλπίσ' ἔχω κλέειν
 ῥέσθαι κέν ὑψιλόν πρῶτω.

Pyth.3.

Hopes I assume that after Times,
 Will with immortal Glory grace my Rhimes.

And then again speaking of them assures us,

Ὡς ἔπερ χειρὶ οὐρανόθεν ἐπαυλὸς ἐλθὼν
 εἰσέρχεται νεφέλας στρατὸς ἀμέλιχτος,
 ἔτ' ἀνέμῳ ἐς μυχὸς ἀλός
 ἄξει παμφόρον χροῖδι τυπόμενον.

Pyth.6.

Not Winters Wrath, when he his stormy Showres,
 From breaking Clouds like Armies powres,
 Nor blustering Winds with their impetuous Rage
 Can ever in o'erwhelming Floods engage.

Which *Horace* hath happily imitated in this Ode.

*Exegi Monumentum ære perennius
 Regalique situ Pyramidum altius
 Quod nec imber edax, non Aquilo impotens,
 Possit diruere, &c.*

L.3.Od.30.

A Monument which Brass shall yet outlast,
 And Kingly Pyramids for height outvay;
 Which neither eating Showers, nor *Boreas* Blast,
 Nor Time it self shall ruine; rais'd have I.

They knew well enough their own value. Wherefore
Pindar to that purpose ingeniously answer'd one (as
Plutarch reports) who to flatter him said,

Κ' ἀγὰ τοῖς χεῖεν ἀποδιδέμα, πρῶ
 γὰρ σὲ ἀληθεύειν.

———— I study to spread abroad your Commendations upon
 all Occasions, and endeavour to afford you the means
 of speaking Truth.

'Twas his only Wish, to enjoy long the Fruit of that
 Reputation, and the Honour he receiv'd from Persons
 of Merit.

To this we may add, his Reputation was so great
 after his Death, that the *Lacedæmonians*, and long af-
 ter them *Alexander the Great*, having taken the City of
Thebes, sav'd all the Descendants of *Pindar* from Sla-
 very, and his House from Burning, by placing this In-
 scription on the Door.

Πηδῆς τῆ μουσopoῖς τὸν Στέγον μὴ καίετε.

Burn not the Poet Pindar's House.

I had almost forgot to tell to this purpose what is re-
 ported, That the *Athenians* publickly paid a Fine or
 Mulct which those of *Thebes* had set upon *Pindar* for
 having prais'd the City of *Athens*, calling it

μεγαλοπόλιον Ἀθῆναι
 Ἑλλάδος ἑοισμά.

The mighty City Athens, of all Greece
The Bulwark.

Upon which, I cannot sufficiently admire the strange
 Humour of those two Republicks, who mortally hated
 one another in their Prosperity, and yet in their Mis-
 fortunes render'd to each other those Services which
 they

they could not have expected from their best Friends.

To return to our two Poets. *Pindar* flourish'd in Greece, when Honour, Vertue, Wealth, and Arts were in their greatest Splendour. He appear'd several times in the publick Assembly of the Olympick Games, where as *Lucian* says of *Herodotus*, *He receiv'd in one place the Universal Applause of all Greece, not publish'd by the Mouth of a single Crier, or Herald, but by those of as many Towns, as had sent People to that Assembly.*

As for *Horace* 'tis enough to say he liv'd in the Time of *Augustus*, and had, as he himself says, the Approbation

Romæ principis Urbium.
Of Rome the Queen of Cities.

As much as to say, That of the Whole World.

He seems to me, among other things to have had a great Advantage over *Pindar*, in that he chose himself the Subjects he had a mind to treat of, and by that could give a free Field to his Genius to range in, as to the Matters he made choice of. Whereas *Pindar* was under a Constraint, having been always oblig'd to praise Persons who for the most part were but of mean Merit. Which gave occasion for those *Parecbases* or *Digressions*, of which I shall speak hereafter.

And in Truth, it was requisite the Works of *Pindar* should have something extraordinary, or rather Divine, to have pleas'd as they have done, by only singing of Praises; which ordinarily to us, appear as flat, as Satyres are agreeable, by reason of that little principle of Envy which is in us, which makes us believe Men take from us what is given to another by praising him, and give to us what is taken from another by dispraising him. For

Vrit

*Urit enim fulgore suo qui praequat artes
Intra se positas*——

L. 1. Epist. 2.

Who by his Lustre others Merits foils,
Becomes the Hate of those beneath him.——

There was a time nevertheless, when *Pindar* was not of that high Esteem. For we find in *Athenæus*, that in the Time of *Eupolis the Comedian*, the Works of *Pindar* were fallen into Oblivion, by reason of the little liking was commonly had of things worthy. And *Casaubon* says, that *Eupolis* deplor'd the Corruption of the Wits of his Age. *Quod mollia & lascivæ aliorum Poetarum Erotopægnia, Pindaricæ Musæ, hæc est, sædam Plumbi scoriam puro puto Aro anteponebant. i. e. Who preferr'd the Soft and Lascivious Erotopægnia of other Poets, before the Works of the Pindarick Muse, that is, more valued the dross of Lead, than pure Gold.*

And yet there was little more than a hundred Years between *Pindar* and *Eupolis*; who according to *Suidas* perish'd in a Naval Fight in the *Peloponnesian War*. Upon which occasion a Decree was made by the People of *Athens*,

ἐκάλειδε σφραγισθαι ποιητῆν.

That a Poet should be dispens'd with from going to the Wars.

And this is seen in some places of *Aristophanes*, who lived about the same time as *Eupolis*; where his Scholiasts say, He mocks at your *Dithyrambick Writers*, and particularly at *Pindar*, as in this place, where speaking of the Clouds, he makes *Socrates* to say,

πλείς αὐταὶ βόσκουσι σοφιστὰς
 οὐραμαάνεις ἰατροπυχὰς σφραγίδονα χερ-
 κομπας,
 κυκλίων τε χορῶν ἀσματοκάμπτας.

Aristoph. in Nubibus. Act. i. Scen. 4.

*These feed the Learned Sophists, wise Physicians,
 Maintain your Thuriomantists, sage Diviners,
 Your Fiddling Sparks, and Poets Dithyrambick,
 Who utter mighty Words to little purpose, &c.*

And else where that Poet takes a Pleasure to form Dithyrambick Cadences out of several Shreds or Pieces taken from divers places of Lyrick Poets, and turning them into ridicule; as in these.

ὕγρῳν νεφέλῳν σρεπταγλῶν δαίονι ὀρεμῶν.

Moist Clouds impetuous Course dazzling the Sight.

Upon which his Scholiast says, *The Poet speaks against those that write Dithyrambs*; and in another place, he more expressly mocks at Pindar upon those frequent words of his ὁμοιοπῆσαι and ὁμοιοτέλευσαι, as in this place.

Προγματῶν τε καὶ μαζῶν
 καὶ λωμαζῶν ἀπαλλαγῆς.

Upon which the Scholiast says, πίνδαρον χλευάζεται. *He mocks at Pindar.*

And here we might take occasion to discourse of the Grecian Games, of their Institution, and the fruit of those Exercises which are so well explain'd by Solon in Lucian his *Anacharsis*. I might speak of their first Authors, the Rewards of the Conquerors; who according

according to *Pindar*, were reputed happy for all their Lives. And the time of their Celebration; particularly of the Olympicks which have given Name to the Olympiads so often mentioned in Chronology, which Celebration was perform'd during the 45 Days of Interpolation, proceeding from the Account of the Excess of 4 Solar Years above 4 Lunar ones, each of 12 Lunations. There are several other things we might discourse of touching the Errors of the Ancients as to that Supputation, and of the different Mutations of the Epoche's or their Terms until the time of the Golden Number, or the Enneadecateride of *Meton*, upon which the Ancient Poets made such pleasant Raillery, whilst they feign'd the Gods to have gone Supperless to Bed, having a whole Day attended for the Smoak of the Sacrifices, which the reformed *Calendar* put off to another time, but the Digression would be too great.

I shall not at all tell you of the Measures of Lyrick Verse, their *Strophes* and *Antistrophes*, *Epods*, *Systems* and *Antisystems*. I might yet have many things very curious to treat of upon occasion, touching the Modes of the ancient Musick, upon which the Odes of *Pindar* are compos'd: And I might Discourse concerning the Report or agreement they might seem to have with our manner of singing at this Day; and examine whether the *Dorick* Mode answer to our *Ami la*, &c. *Diatonick*, as *Clarean* and *Galileo* (Father of the great Mathematician) are of Opinion; or to *D la re sol*, and the *Lydian* to *L Fut fa*, and I might by that explain that Verse of *Horace*,

Modo summa
Voce, modo hæc resonat quæ chordis quatuor imâ.
 Lib. 1. Sat. 3.

But

But to avoid prolixity, I shall only say what *Plutarch* reports in his Book of Musick, which is. That *Plato* admitted the Dorick Mode in his Republick, as being more Masculine and Warlike than the other Modes, and by reason of its severity more proper to restrain the Extravagancies of Youth, than the Lydian and the Phrygian being too soft. And he commends the Poesie of *Pindar* compos'd for the Dance which he calls Πινδαρῆιον ῥέον, The Pindarick Tune, which agrees with what *Clemens Alexandrinus* tells us, That *Pindar* invented a sort of Dance, and is confirmed by *Athenæus*.

But I think my Lord! It may be now time to speak of the Works of our two Poets. *Pindar* besides his *Olympia*, *Pythia*, *Isthmia*, and *Nemæa*, which we have, (to which four Books the Ancients gave the Name of Period) had compos'd divers other Works which are now lost, and of which we have no Remains, but some Fragments scattered in *Eustathius*, *Athenæus*, *Strabo*, *Philo-Judæus*, *Pausanias*, *Dionysius Halicarnassæus*, *Plutarch*, *Stobæus*, *Suidas*, and some others. Of which see the account as given by *Suidas*. *Pindar* (says he) wrote 17 Books in the Dorick Dialect, as his *Olympionica*, and *Pythionica*, *Profodia*, *Parthenia*, *Entbronismi*, *Racchica*, *Daphniphorica*, *Pæanes*, *Hyporchimata*, *Hymni*, *Dithyrambi*, *Scolia*, *Encomia*, *Threni*, *Dramata Tragica*, *Epigrammata Heroica*, and an Exhortation in Prose to his Countrymen the *Greeks*.

In this Catalogue of *Suidas* we cannot but wonder he should only mention his *Olympionica*, and his *Pythionica*, without taking notice of his *Isthmica*, and his *Nemæa*; and we may do well here to observe, that he calls, *Olympionica* and *Pythionica*, which almost all the printed Books call *Olympia* and *Pythia*. Which last is an Error, which *Casaubon* has corrected in his Lectiōes upon *Theocritus*, speaking occasionally upon the words *Olympionica* and *Pythionica*, where he says, *Quas ego voces censco esse reponendas in fronte singulorum Librorum Pindari, pro eo*
quod

quod nunc Legimus Olympia, Pythia; male opinor; non enim ludos laudare Poeta est, ut loquuntur, intentio, sed ipsos victores. i. e. " Which Words I am of opinion ought to be inserted in the Title Pages of each of " Pindar's Books, instead of what we there read O-
 " lympia, and Pythia; unduly as I think, for it is not
 " the Poet's Intention to praise the Games, but the
 " Victors in those Games.

These four Games, as we have already said, were call'd *Periodus* or the *Period*, by way of Excellency; for tho most of the considerable Towns of Greece held Assemblies for the Celebration of their particular Games, and had great Concourse of Combatants and Spectators, from all parts, there were four yet infinitely more celebrated than the rest, which they call'd *Sacred*, to wit, the *Olympian* which were held at *Pisa* in *Elis* in honour of *Jupiter*, the *Pythian*, at *Cirra* in *Phocis* near *Delphos* in honour of *Apollo*; the *Isthmian*, at the *Isthmus* of *Peloponnesus* near *Corinth* and *Sicyonia*, in honour of *Neptune*; and the *Nemeæan* in the Valley of *Nemeæa* near *Argos*, in honour of *Jupiter*. The Combatant who had been Victor in all these four Games (which they term'd *περίοδον νικᾶν*, to gain the *Period*) receiv'd thereby so great an Honour, that *Pindar* often compares it to that of the Gods, and *Cicero* makes no difficulty to say, That among the Greeks 'twas the same as to have Triumph'd among the Romans.

Suidas says the Lyrick Poets call'd *Profodia* the Poems that were sung at the *Profodion*. solemn Feasts of the Gods: And *Casaubon* upon a place in *Athenæus*, where there is a Speech made of the *Profodia*, says, *Προσούδιον*, *Carmen ab iis cantare solitum, qui ad Apollinem accedebant*, *Apostolicus* *modus* is est, qui convenit τοῖς ἀπὸ δ' ἁλὸς vel ἀπὸ π' ἁλὸς, qui erant apud Græcos præfecturæ nauticæ nomina, i. e. " The
 " *Profodion* was a Song us'd to be sung by those who

" *wait*

“ made their Address to *Apollo*. The *Apostolion*. *Apostolion* belong'd to those they call'd *Apostoli*, who were the Officers among the *Greeks*, who directed the Affairs of the *Marine*.

Which I understand after this manner. That the *Profodion* was apparently that which they sung in going to the Temple of *Apollo*, ἐν τῇ ὁδῷ πρὸς τὸν Ἀπόλλωνα, and the *Apostolion* what was sung, ἀπὸ τῶν ἐσλῆ, by the Company of the Gallies going out to Sea.

The said *Suidas* says the *Parthenia* *Parthenia*. were Songs made in honour of *Virgins*, or the *Eumenides*, for both the one and the other are meant by the Word *Παρθένους*. He calls the *Pæans* κῆμους ἐυφημίας, or, as we may say in *Latine* *Faustas Acclamations*, Songs of Joy, good Wishes and Acclamations, or Benedictions, and he makes of them two sorts: One which they sung in honour of *Mars* before the Combat, and which they call'd, εὐαλιῶ, the other after the Victory. Which yet in another place he delivers after another manner; that the Ancients sung two sorts of *Pæans*, one to *Mars* before the Battle, and another to *Apollo* after it. And 'tis upon this the Scholiast of *Sophocles* speaks, upon these Verses in his *Oedipus Tyrannus*.

Πόλις δ' ἐμὲ ———

That they who are in Health, make Sacrifices, and sing *Pæans*; for their being freed from Sicknes; and they who are stricken with Sicknes make Complaints of their Maladies. For as *Suidas* in another place says, The *Pæanism* is that which is sung for being delivered from the Evils they are threatned with.

Pæan. I have likewise found in several Authors, that the *Pæan* was not compos'd by the Ancients but for the Gods only.
And

And one of the principal Heads of the Accusation *Demophilus* made against *Aristotle* at *Athens*, was that of Impiety, with which he was charg'd for having made that excellent Ode we find in *Athenæus*, and *Diogenet Laertius*, in honour of one *Hermias* Tyrant of *Aternæ*, which *Demophilus* maintain'd to have been a *Pæan*, tho' *Aristotle* made the contrary appear by several Reasons, of which the principal was, that there wanted in it the Acclamation of *ἦ ψαλόν*, which is, as one would say, the very mark of a *Pæan*.

They which came after *Aristotle* were no such rigid Observers of that Ceremony, which pass'd from the Gods to Heroes, and from them to Mortal Men, by the Flattery of the *Athenians*, who were the first that caus'd one to be sung in honour of *Demetrius* the Son of *Antigonus*, and another after that, in honour of *Ptolemy* King of *Egypt*.

Macrobis in the 17th Chapter of his first Book of *Saturnals*, produces a very curious Origine of that Acclamation, in *ψαλόν*, or *ἦ ψαλόν*; for they are both us'd, because *Apolló* is call'd *Ἰατρίων*, or from *ἰάσθαι* to heal, or from *ἰέναι βέλος ἐξ ἐπιπυκνῆς*, from his shooting off Letiferous Shafts; and *ψαλόν ἀπὸ τῷ ψάλλειν*, a feriendo, to strike; or, ἀπὸ τῷ παύειν τοὺς ἀνίκα, from his mitigating of Pains.

Athenæus, as to the Origine of this Word, recounts a very pleasant Story. He says, That *Latona* having brought her Children from *Chalcis* in *Eubœa* to *Delphos*, resolv'd to repose her self near the Cave where the Serpent *Python* had his Den; whence that Serpent issuing out with fury to devour her, she was thereupon so extremely affrighted, that snatching up *Diana* in her Arms, she hastily fled away, and got upon a Stone, which serves (says he) as a Basis to the Statue of that Goddess, and whereupon was engraven the whole Story of that Accident, and *Apolló* being happily present, arm'd with his Bow and Arrows, distressed *Latona* crys out several times, *ἦ ψαλόν*, *ἦ ψαλόν*, i. e.

Shoot Gild, Shoot. And from thence came that Acclamation ordinarily made use of by those who are in danger.

Plutarch in his Book of Musick says, There is great difference between a Pæan and the Hyporchema, as may be seen (says he) by the Works of Pindar, who hath compos'd both the one and the other. Those Works of Pindar which are stil'd Hyporchemata, I call, Songs for the Dance. For as much as the Ancients have written they were the same with the *Carmen Saliare* of the Latines; which according to the Interpretation of *Dalecampius* upon *Athenæus*, *Saltantibus accinebatur*, Was Sung to the Dancers. Or, as *Lucian* says, Were Songs compos'd for the Dance of the Persons in the Chorus, and call'd Hyporchemata; although *Cassaubon* thinks otherwise, and calls them *Saltationes Foci subservientes*, Dances compos'd to the Voice. But 'tis ealie to reconcile that Diversity by what the same *Athenæus* in another place says, The Hyporchema was a kind of Dance, where the Persons, whether Men or Women who compos'd the Chorus, Danc'd Singing: And that among those Dances the most considerable were *Profodia*, *Apostolia*, the *Parthenia*, and the like; for as for the Hymns, and particularly those to *Venus* and *Bacchus*, as likewise the Pæans, some of them (says he) were danc'd, and others were not.

Where it may be noted that these Songs we have but now spoken of, (which were sung in Processions, or in publick Shews, and Ceremonies, or at Naval Imbarkments) were not only sung, but that there were Dancers likewise who shewed several Gestures and Motions as Signs and Marks expressive of the sense and meaning of the Things that were sung. And he (says *Athenæus*) who made any Gestures or Motions not answerable to the Subject or Sence of the Letter, or danc'd without measure, or out of just Cadence was hiss'd at. Whence it came (says he) that this kind of Dance was call'd in Greek *ὑποχορμα*,

as

as one would say, ὅς τις ὅτι τὸ ἀδῶν. A Dance after the Aire or Sence of the Song. Or, as he says in another place, an imitation of the Things express'd by the Letter of the Aire or Song.

He further says, As there are three sorts of Dances proper to Theatrical Poesie, that is to say, the Tragical, the Comical, and Satyrical; so likewise there are three kinds proper to the Lyrick Poesie, to wit, the Pyrrick, the Gymnopedike, and the Hyporchematike. The Pyrrhick has much of resemblance with the Satyrical, being

Dances proper to Theatrical Poesie.

Dances proper to Lyrick Poesie.

both Danc'd with a quick and swift Motion, the Pyrrhick being a Warlike Dance. The Gymnopedike, has some relation to the Tragical, which they call *Emmelia*, as being serious, and that there is a kind of Gravity, and Majesty in both of them; the Hyporchematike, or Comical, which they call *Cordax*, in regard they have both of them something more Jolly and Frolick. I make use of that Term to express the Ridicule of the *Cordax*, which sometimes went to a vicious excess, and at length past for Infamous among the Greeks, by reason of the dishonest and Lascivious Gestures of the Dancers. Of which *Horace* seems to take notice when he complains,

Motus doceri gaudet Ionicos

Matura Virgo, & fingitur artibus.

L.3.Od.6.

Virgins Mature, *Ionick* Measurestry,

And Supple Joints in wanton Gestures ply.

I could wish we had the Works of *Pindar* which are lost, that we might know the true difference between those he had compos'd in honour of one and the same Deity, as between the *Daphnephoria*, the *Pæans*, and *Profodia*, which were all made in honour of *Apollo*,

or between the *Bacchicks* and the *Dithyrambs* which were made in honour of *Bacchus* whom they call'd *Dithyrambos*, because he was born by two Gates, that is, from the Belly of his Mother, and the Thigh of *Jupiter*. Perhaps they differ'd not but in the Cadences and Measures of the Verse, or other Expressions; at least it appears throughout, that the *Dithyrambs* were full of Figures extremely swelling, great Dictions compos'd of several others, and a sence perpetually imbroil'd and intricate, in so much as not easily to be understood. For as *Suidas* writes, The Composers of *Dithyrambs* spoke not but of Things elevated as of the Clouds and Meteors, and in Terms made up of compound Words, and ways of speaking new, hardy, and extraordinary, as *Horace* says, speaking of *Pindar*,

*Seu per audaces nova Dithyrambos
Verba devolvit, numerisque fertur
Lege solutis.*

L.4.Od.2.

Whether new Words he rowls along
Through hardy *Dithyrambs*, or forms his Song
In such a numerous Strain,
As does all Laws disdain.

Which comes to what *Aristophanes* says, who calls them *μετωρεσφέναιας*, *Charlatans* who indeavoured to puzzle their Auditors with mighty Words, and vain Discourses in the Air. And as his Scholiast adds the *Dithyrambick* Poets made use of compound Elocutions and extremely imbroil'd. Which occasioned the Proverb,

Διδραγμαβοπιᾶν ἔν' ἔχεις ἐλάττωα.

*Thou hast no more Sence than a Dithyrambick Poet.
Which*

Which is apply'd to Things very difficult to be understood.

I observe these Dithyrambs were well esteemed of, while compriz'd within the Bounds of reasonable and moderate Expressions. But were look'd upon as ridiculous, when carried on to Excess, as we have seen above in those Remnants and Pieces which *Aristophanes* has maliciously tack'd together in his *Clouds*; where his Scholiast says, that the Dithyrambs were not made but to ruine good Poelic.

At least they believ'd not they could be suffered any where but in a Society of Drunkards, as *Philochorus* in *Athenæus* declares, That the Ancients sung not Dithyrambs in any of their Libations or Sacrifices, but only in those they made to Bacchus, and when they were well whetted. And we have some Verses of *Archilochus* to this Purpose.

Ὡς Διονύσιοι Ἀνακτὶ καλὸν ἔξαρχαι
μέλον οἶδα διδραμεύον οἶνω συγκραυνῶντες φρένας.

*A Dithyramb I have to sing,
In Praise of Bacchus our Great King,
When a large Draught of Sparkling Wine
Hath Thunderstrook these Brains of mine.*

Which comes up to that Fragment we have of *Epicharmus* who forbids, *ἐκ ζῆτιν διδραμεύειν ὁ καὶ ὕδαρ πίνει*, There should be any Dithyrambs for your Water-Drinkers.

There is yet another sort of Poetry in the number of those attributed to *Pindar*, which was not Sung but in their Cups; and these were the *Scolia's* of the Ancients, which *Suidas* calls, *σκολια, ἢ βαρ* *Scolia, ἢ bar*
παραινῶς ᾠδῶν, as one would say, *kind of Poésie.*
Drunken Catches; of whom the Inventor according to *Pindar* in *Plutarch*, was one call'd *Ther-*

pander, and 'twas principally at Nuptial Festivals that these kind of Songs were made use of. And as the Ancient Greeks did eat lying, and not sitting as we do, they drest for that purpose several little Beds round about a Table, upon which the invited Guests lay down, and at the end of Dinner a Branch of Myrtle was given to him that was at the end of the Table, who immediately began to sing some little Sentences or Pieces of Love in Verse, and after that gave the Branch to him that was next him, who having sung his Song, gave it to another, and so it pass'd from Hand to Hand till it came to the Master of the Feast; and as it pass'd from one to another, it made a round about the Table, which they call'd, *περὶ ὁδὸν σκολίαν*, a winding or turning March, by reason of the little Beds set round the Table, and from thence the Sonnets had the Name of *Scolia's*.

I call them Sonnets after the manner of *Suidas*, who says, *The Scolion was a Song of few Verses*, which was ordinarily made in praise of some brave Action, or in dispraise of some Vices; for as *Casaubon* says, *Verissimum est Scoliorum Argumenta fuisse βιοφελῆ, & vitæ præcepta sunt, quæ pleraque illorum facta ex dictis septem sapientum quæ ἁδόμενα olim dicta sunt, quia moris erat ea cantare in Convivis*, i. e. It is most certain that the Arguments or Subjects of these Scholia's were instructive to Life, and were full of Moral Præcepts. They were for the most part taken out of the Sayings of the Seven Wise Men, which were heretofore call'd *Adomenes*, because it was the Custom to sing them at Feasts. Which is confirm'd by what *Suidas* and *Aristophanes* report of *Pericles*, who had written the Laws of Athens in form of little Songs after the manner of *Scolia's*, to the end they might be sung, and so be more easily remembred; and is further verified by a number of *Scolia's* in *Athenæus*.

That

That Author says moreover, as does likewise Suidas, That there were three different Manners of Singing at the Table; the first when all the Company sang together one and the same Song; the second when they sang round one after another; and the third, when they only who were skilful Songsters sang each of them a Song, and that Interruption (says he) which was made passing from one skilful Songster to another, leaving the rest of the Guests vacant, and going a Traverse, or Skipping, gave the Name Scolion to that manner of Singing.

I shall say nothing of that Great Scolion of Pindar, which he made in Praise of the Corinthian Courtezans; nor of that Eustathius speaks of in his Comment upon the Odyssees, That there were two kinds of Scolia's, whereof one they call'd, σκώλια, or rallying, made purposely to mock at the Vicious; and the other σπουδαία, or Serious, in Commendation of Vertue and Vertuous Persons. Among the last he puts those which they call'd, σεμνάδα, or Lugubria, which were sung at the Solemnity of the Dead by those of the Family, about the Funeral Pile. I have read in an Interpreter of Athenaeus that these Scolia's were like those Verses which from the Italians we at present call Stanzas, Sonnets, and Madrigals.

But I may seem to have been too long upon this Matter, and that 'tis time to return to our Subject.

See therefore the Judgment Quintilian has given of Pindar's Poelie in the first Chapter of his Tenth Book, where he says, *Novem vero Lyricorum longè Pindarus princeps, Spiritus magnificentia, sententiis, figuris, brevissima rerum verborumque copiâ, & veluti quodam Eloquentiae flumine, propter quæ Horatius eum credidit nemini imitabilem, i. e. Pindar is far beyond any, Prince of the Nine Lyrick Poets, for the Height and Majesty of his Thoughts, the Gravity of his Sentences, the Beauty of his Figures, the Copious Brevity of his Words and Matter, and*

as it were a Flood or Torrent of Eloquence ; for which Horace thought him inimitable.

It seems Quintilian took all this Discourse from Dionysius Halicarnassæus his Book *de constructione verborum* where he thus speaks, Pindar is Admirable for the choice of his Words and Thoughts, he has Grandeur, Harmony, Affluence, Order, and vigour of Expressions, and all that, accompany'd with a certain grave yet close Delivery, mix'd with an agreeable sweetness ; is marvellous for his Sentences, his Energy, his Figures, his address in describing manners, his Amplifications, and Elocution, and above all for the Honesty of his own Manners, which appears in all his Writings, where his Temperance, his Piety and the Greatness of his Mind shine throughout.

By which it appears to me, that Author was perfectly acquainted with the Character of Pindar, for he has omitted nothing that could be considered in his Works, where the Sublime (of which Longinus has written) is in its greatest Lustre, and of which Horace says,

*Multa Dircaum levat aura Cycnum
Tendit Antoni ! Quoties in altum
Nubium tractus.*

L. 4. Od. 2.

When for a noble Flight he does prepare,
Rais'd on a mighty Tide of favouring Air,
The Theban Swan with Soaring Wings,
Up'bove the Cloudy Region springs.

Athenæus likewise never speaks of Pindar, but he gives him this Epithete, ὁ μεγαλοφωτότατος Πίνδαρος, The great-voic'd Pindar.

And

And now it might be proper for me after what these Men have said, to hold my Tongue ; but my Lord ! I cannot forbear telling you of some Passages in *Pindar*, which I never yet could read without being extremely concern'd. As where he describes the Joy the Good Old *Aeson* had when he review'd his Son *Jason*, and beheld him to be a Person so well made and accomplish'd, after he had mourn'd for him as Dead.

Τὸν μὲν εἰσελ-
θόντ' ἔγνω ὁ φθαλμὸς πατρός.
Ἐκ δ' αἶρ' αὐτῷ πομπόλυζαν
δάκρυα χερσάλεον βλέφαρων·
ἂν αἶψ' Ψυχὰν ἔπει
γάθισεν ἑξαίετον,
γόναν ἰδὼν κάλλιπον ἀνδρῶν.

Pyth. 4.

*As soon as entred, his old Father's Eye
Strait found him out ; and a glad Showre let fly
Of joyful Tears, to see a Son so brave,
So beautiful ; who well the Prize might have
From all of Humane Race.*

Or when he recounts the brave Action of *Antilochus* ὁς ἑταίρου πατρός, who undertook by his own Death to save the Life of his Father *Nestor*, where the Relation is so tender, so touching, and so lively, as *Dionysius Halicarnassensis* notes, *That they seem not the things told, but the very actions themselves, as if done in our Presence.* There is nobody but trembles for the poor *Nestor*, to see him distress'd in his Chariot, stop'd by the wounding of one of his Horses, and pursu'd by *Memnon* with his Lance a tilt ; but who would not at the same time be strook with equal Joy and Grief to see *Antilochus* so courageously oppose himself against him, and die combating for the Life of his Father ?

Χαλμει-

Χαμαιπιτὶς δ' ἄρ' ἔπειθ' ἐν ἀπειρῶν ἀντὶ
 μένων δ' ὁ θεῖος ἀνὴρ, πρῶτον μὲν θανά-
 τοιο κομδάν πατρός· δου-
 σεν δὲ τῷ παλαι, γυνεῇ ὀλοπερισιν,
 ἔργον πελώριον τέλει
 ὑπάλθετο ἀμφὶ τοκέυσιν ἔμμεν πρὸς ἀρετάν.

Pyth. vā.

*Th' Intreaties of his Father weigh'd not he,
 Firmly resolv'd, the Godlike Youth remain'd,
 By his own Death, his Father's Life to free;
 And in the brave Performance fell, yet gain'd
 The highest Honour that was ever known,
 Of Childrens Piety to Parents shown.*

Can any thing be seen more soft than what he says of
 the Birth of *Aristæus*.

Ταὶ δ' ὀππρουίδιον
 Ἀνθρακόμεναι βρέφει αὐταῖς,
 Νεῦτερον ἐν χελέσσι καὶ ἀμ-
 βροσίαν σάξοιτο.

Pyth. 9.

*The Hours upon their soft Knees took
 The New-born Babe; and as he lay,
 Sweet Nectar gave the Child to suck,
 And fed him with Ambrosia.*

See how richly he commends the Excellent Sculptures
 of the *Rhodians*?

ἔργα δὲ ζωοῖσιν ἑπὶ
 πῶσι δ' ὁμοῖα κέλευται
 φέρον.

Olymp. 7.

The

*The Noble Statues their fair Streets adorn,
Seem (not as fram'd, but born)
To Live, and Move.*

With what Force and Vigour does he describe the
Hostile Desolation of a fruitful Land ?

Καὶ μὰν
ξενοπύτας ἐπειῶν βασιλεὺς ὅπιθεν
σύπλων ἰδεπατεῖδα πολυκτεάνον,
ὑπὸ στρεῖῳ πρὸς πλαγαῖς τε σιδερεῦ
βαδύνεισ' ὅχετ' ἄτας ἰζοισαν ἑὴν πόλιν. *Olump.*
10.

*Th' inhospitable Epian King, too soon
Beheld his Country over-run
With Fire and Sword ; his City sack'd by Foes
As merciless as Those ;
And sunk into Misfortune more than low,
A sad Abyss of Misery and Woe.*

With what agreeableness does he paint the Joy of
an Old Man at the Birth of a Son to inherit his E-
state ?

ὡς τε παῖς ἔξ ἀλόχου πατρὶ
Ποσειδῶς, ἡκοντὶ νεότατι
τὸ πάλιν ἦδ', μάλα δὲ τοι δερ-
μαίνει φιλότατι νόον·
ἐπεὶ πλεῖστον ὁ λα-
γὼν ποιμένα ἐπακτὸν ἀμώτερον,
ἑνάσκοντι συγχεῖται.

Ibid.

*As when an Aged Person gets a Boy
On a Young Wife, his Solace, and his Joy.*

How

*How does he spring into new Youth again !
Seeing a Son Born, likely to maintain
His fair Estate : For at one's Death, no pain,
No Thoughts so odious, and distracting are,
As leaving Riches to an unknown Heir.*

And the Shame and Grief of the Combatants overcome in the Pythian Games ?

τοῖς ὅτε ἰόςθ' ὁμῶν
ἔπαλπν' ἐν πυθι-
άδι κρείδν, ὅδ' ἐμολόντων
παρματέρ' ἀμφὶ γέλωσ
γλυκὺς ὤρεσεν χάριν· κατὰ λάυρας
δ' ἐχθρῶν ἀπάορεϊ πᾶσ' σποντι, συμ-
φορᾷ διδαγμένοι.

Pyth. 8.

*No Pleasure take they to the Pythian Plain,
Where they were foil'd, to return back again,
Nor willingly to their own Homes repair,
Since they to cheer their Parents Hearts despair
With mirthful Jollity, still 'fore their Eye
They seem their Conquering Rivals to espy,
And shun the sight of them : With Shame pursu'd,
And the Calamity of Men subdu'd.*

The Description he gives of Mount Aetna hath something of Divine,

τὰς ἐρέυροῦνται μὲν ἀπλά-
τῃ πρὸς ἀγνάταται
ἐκ μυχῶν παγαί· πόσ' αὖ μοι
δ' ἀμείραισι μὲν προχέοντι ῥόδον καπνῶ
αἶδων· ἀλλ' ἐν ὄρεσσι, πετρᾶς
φοίνισσα κυλινδομένη φλόξ ἐς βαθεῖ-
αν φέρεϊ πόντος πλάκα σὺν πατάγῳ.

Pyth. i.

From

From *Ætna's Caverns Deep and Low,*
Inaccessible Springs of Unquenchable Fire,
In boiling Torrents upward flow :
These Floods of Flame, as they by Day aspire,
Like Cloudy Vortices of Smoak appear.
By Night the flaming Deluge grows more clear,
Dreadfully bright, when from the Mountains vast
And glowing Furnaces out cast,
A burning Stream of melted Rocks
And liquified Quarries
Down to the Sea with horrid Cracks,
Its blazing Current carries.

Which *Virgil* hath imitted in the 3d of his *Æneids* after this manner.

——— *Sed horrificis juxta tonat Ætna ruinis*
Interdumque atram prorumpit ad Æthera nubem,
Turbine fumantem piceo, & candente favilla,
Attollitque Globos flammæ, & sidera lambit.
Interdum scopulos avulsæque viscera Montis
Erigit eructans, liquefactæque saxa sub auras
Cum gemitu glomerat, fundoque exestuat imo.

Hard by with horrid Ruines *Ætna* roars,
 Dark Clouds now with hot Cynders forth it pours,
 Now Pitchy Fumes rising in rapid Curls,
 And Globes of Flame high as the Stars it hurls.
 Hard Rocks, its Entrails, from its Sides now rends,
 And melted Stones with Fiery Belchings, sends
 Up into Air : Now dreadful Groans expires
 From its deep Gulfs exestuating Fires.

Which is one of the Places *Phavorinus* (in *Aulus Gellius*)
 says *Virgil* had not put his last Hand to, and where he
 finds much to say against it, but chiefly for taking up-
 on

on him to imitate Pindar. *Ejusmodi sententias & verba molitus est, ut Pindaro quoque ipso, qui nimis opima pinguique esse faciendiâ existimatus est, insolentior hoc quidem in loco tumidiorque sit, i. e. He seems to have attempted the same Words and Expressions as Pindar, who had an Eloquence esteemed too Rich and Pompous, and in this place to have outgone him in Terms more insolent, and more swelling.*

It is worth seeing what Pindar says of Fortune,

Σώτερσσι τύχαι;
Τὴν γὰρ ἐν πένεσι κυβερνῶνται θοαὶ
Νῆες, ἐν χερσὶν τὲ λαυΰρος πλέμεται,
Κ' ἀγορῶν βεβλάφορεαι. Olymp. 12.

*Fortune of Humane State the Fostress! Thou
Swift-sailing Ships (the Seaman's Joy) dost guide
Through the Seas boistrous Tide,
On Earth now wastfull Wars do'st manage; now
O'er Peaceful Councils do'st preside.*

And speaking of the Graces he says,

Σὺν γὰρ ὑμῖν τὰ περὶνὰ καὶ τὰ γλυκερά,
Γίνεσθαι πάντα βροτοῖς:
εἰσάφεται, εἰ καέλεται, εἰ τις ἀγλαὸς
Ἀνὴρ. Olymp. 14.

*What e're 'mongst Men, Delightful is and Sweet,
Blest Graces! Is your due.
In them, if Wisdom, Beauty, Splendor meet,
All this they owe to you.*

Horace hath imitated very nearly the Verses of Fortune in his Ode.

O Diva gratum quæ regis Antium.

And those of the Graces, which he attributes to the
Muses, in this,

Discende Cælo & dia age Tibia —

As likewise that excellent place of *Pindar*,

——— τῶν δὲ πεπραγμένων
ἐν δίκῃ τε καὶ ἀδικίᾳ
ἀποίητον, οὐδ' ἂν
χρὲν ὁ πάντων πατὴρ
δύνατο δέμειν ἔργων τέλῃ.

Olymp. 2.

*Actions or just or unjust, past and gone,
Not Father Time who has all Acts begun,
Can ever make or render them undone.*

Which he turns so happily after this Manner,

Cras vel atrâ

*Nube polum, Pater occupata
Vel sole puro ; non tamen irritum
Quodcunque retro est efficiet, neque
Diffinget, infectumque reddet
Quod fugiens semel hora vexit.*

L. 3. Od. 29.

To-morrow *Jove* may cloud the Skies,
Or make a smiling Sun-shine rise ;
But all his Power can ne'er make void
The Thing that has been once enjoy'd,
Nor ere again reduce to nought
What the past Hours have with them brought.

And

And several other excellent Passages, whence *Horace* and *Virgil* seem to have drain'd his Sublime Sentiments, and rich Expressions, being ravish'd and carried away with anothers *Enthusiasm*, in the same manner (says * *Longinus*) as the Priestess
 * ἀπὶ ὁπλῶν, S. 11. ex edit. of Apollo upon the sacred Tripod, is possess'd
 Langban. with the Spirit of that God.

'Twould take up too much time should I enter upon the particularizing what is observable in the Works of *Pindar*, and speak of the Austerity of his Diction, his Sentences, his Figures, and particularly his *Hyperbata*, his *Metaphors*, his *Allegories*, his *Hyperbole's*, which so much enrich his Thoughts, as likewise of those graceful Words, ἀελλόπιδις, ἀμαχαντόπιδις. Tempelt-footed and indefatigable, which leaves the penetrating Ideas of the lightness and swiftness he speaks of.

I shall only tell what *Quintilian* reports of the *Hyperbole* in the 8th Chapter of his 10th Book, where he says, *Exquisitam figuram hujus rei deprehendere apud principem Lyricorum videar, in libro quem inscripsit ὕμνων, Is namque Hercules Impetum adversus Meropem qui in Insula Co dicuntur habitasse, non igni, nec Ventis, nec Mari, sed fulmini dicit similem fuisse, ut illi minora, hoc par esset, i.e. I find an Exquisite Example of this Figure, in the Prince of Lyrick Poets, Pindar, in one of his Hymns, where speaking of the impetuous Assault made by Hercules against the Meropes, Inhabitant of the Island Chios, he assimilates the Action not to Fire, Winds, or the Sea, but to Thunder; the others seeming less, this only equal to it.*

And what *Dionysius Halicarnassæus* hath upon the Subject of the severity of his Diction in his Book of *Demosthenes* his Eloquence, where having explicated at large what he calls austere Harmony, he concludes, that the Diction of *Æschylus* among the Tragick Poets, and that of *Pindar* wholly and entirely among the *Lyricks*, may afford sufficient Examples.

The

*Monte decurrens velut Amnis, imbras
Quem super notas aluere ripas,
Fertur, immensusque ruit profundo
Pindarus ore.*

L. 4. Od. 2.

As when a Torrent pouring from some Hill,
Which Rains have made beyond its Banks to swell ;
So *Pindar* his impetuous Vein, that knows
No Bounds, with a deep, noisy Current flows.

And *Longinus*, That *Pindar* seems sometimes to set all on Fire with his *Vehemence*. 'Tis true yet what the same *Longinus* immediately after says, That that *Ardor* of his was sometimes ill-quench'd, and fell unhappily. As much as to say, That amidst the great Beauties of *Pindar*, there were some Defects taken notice of by the Critics, of which we shall reckon up the most considerable.

The first is, that *Fastus* of Words, and that perpetual height of Expressions, full of excessive Hyperbole's, as we have already remark'd out of *Favorinus*, speaking of the Judgment he gave upon *Virgil*, That *Pindar's Eloquence* was too rich and swelling.

And truly there is in *Pindar* some Fashions of speaking so hardy, and so far from our common use, that a Man can hardly consider of them, without finding them ridiculous. As when having excessively prais'd one of his Combatants, and fearing he might be thought to have said too much, he leaves off.

μη βαλέτω με λίθω τετραχεῖ φθόνῳ. Olymp. 8.

Least Envy should throw Stones at him.

And

And when he praises another for having been Victorious, he uses this Expression,

Χρυσέοις ἐν γόνοισι πλύνοντα νίκας. Isthm. 2.

He fell upon the Golden Knees of Victory.

After the same manner having spoken of another Victor in the Olympick Games, he adds,

*Ἴσω γὰρ ἐν τούτῳ πεδί-
λῳ δαιμόνων ποδ' ἔχον
Σώσεσθαι ὕμῳ. Olymp. 6.

*Know, Sostratus his Son bath in this Shoe,
A happy Foot.*

And some others of the like Nature which are, as I have said, very far from the Notion of Sublime, in our manner of speaking. And we can give no other reason for't, but that of the Mode and Gusto of the Times. But to condemn all upon that Principle, were to be too quick, and to do like those who having never been out of their own Homes, cannot without Laughter look upon strange fashion'd Cloaths.

What besides they find ill in *Pindar's* Works, are the enormous Digressions or Excursions he makes, which have for the most part so little of Rapport to the principal Subject of the Ode, that they appear like large pieces of Cloth of Gold sow'd to some Stuff, of less value.

Upon which, 'Tis to be remembred what heretofore we have said, That *Pindar* had occasion to praise Persons who were ordinarily but of mean Merit, and therefore had not much to say of them. So that he was oblig'd to search for Matter abroad, upon which

he might elevate his Thoughts; forasmuch as those wretched Combatants he prais'd, would have long Odes for their Money; and 'twas in this, that the Artifice of *Pindar* principally appear'd,

βαυὰ μὲν μακροῖσι ποικίλλειν.

To speak great Things on little Subjects.

Which he calls, Ἀγὰρ σοφοῖς, *The Effect of an extraordinary Genius*: And upon this Subject I cannot forbear to say what sometime hath come into my Mind, that in all likelihood *Pindar* at his Leisure compos'd upon several sort of Cadences his different Works in Praise of the Gods and Heroes: And that when a Victorious Combatant came to ask him for an Ode, he went to search among his Compositions for a Piece that was most proper, and would be most suitable for the Person he was to praise, either in respect of his Country, or the place of his Victory, his Beauty, Age, or some other thing that might serve him as a Connexion to put together what he had formerly prepar'd, with that he had thought to say upon the accompt of him he was to speak of.

In the mean while, his Transitions are so just, that his Artifice therein appear'd not at all, and is what he acknowledges in divers places. As for Example, at the end of that long and admirable Narration of the Argonauts which is in the 4th of his *Pythioniques*, where he says,

μακροὶ μοι νῆσθαι καὶ ἀμαξίτην ὦ-
ρα γὰρ συνάψαι· καὶ πῶς
οἶμον ἴσαμι βροχύν·
πολλοῖσι δ' ἀγῆμαι σοφίας ἐπέροις.

Pyth. 4.

But

*But to our Subject ; whence w'havē stray'd too long,
Time calls back our Excursive Song ;
Which on a short return hath hit,
To teach to others Dextrous Wit.*

And in another place,

Πολλάμοι ὑπ' ἀγκῶ-
ν ὠκεία βέλη
ἔνδον ἐντὶ φαρέτραις
φωναῖν αὖτε συνέλοισιν· ἐς
δὲ τὸ πᾶν, ἑρμηνέων
χαίρει.

Olymp. 2.

*Shafte in my Quiver of Invention, store
I have, but only fitted for the Wise :
Whose Sence, the Vulgar never can explore,
But need Interpreters to undisguife.*

They take notice likewise of some Faults of *Pindar* in Chronology ; as where he recounts the taking up of *Pelops*, to the Palace of *Jupiter*, where, says he, ἐνδα δευτέρῳ χρόνῳ, *Ganymede* afterwards arriv'd, instead of saying, ἐνδα προτέρῳ χρόνῳ, where *Ganymede* had been before ; because *Ganymede* was elder than *Pelops* according to their Genealogies reported by *Diodorus Siculus*, who writes, That *Paris* was the Son of *Priam*, he of *Laomedon*, whose Father was *Ilus*, to whom *Ganymede* was Brother ; and in another place, That *Menelaus* was the Son of *Atreus*, whose Father was *Pelops*, where it may be observ'd that *Paris* and *Menelaus* being of the same Age, and there being but two Generations from *Menelaus* to *Pelops*, and three from *Paris* to *Ganymed*, it follows that this should be Elder than the other, and consequently that *Neptune* his ta-

king up of *Pelops* must be a long time after that of *Jupiter* his Rape of *Ganymede* for his Beauty.

Ἄτ' ἀναί
 δ' αὖ γανυμήδει δάνατον ἄ-
 λαλκε, σὺν κυπρῷ γένοι.

Olymp. 10.

*By Aid of favouring Venus rais'd above
 The Stroke of Death, and made the Joy of Jove.*

Pausanias (in *Achaicis*) takes notice of another *Parachronism* of *Pindar*, where he says, *It seems to me that Pindar was not altogether so knowing of what concern'd the Temple of the Ephesian Diana, whilst he Writes, It was built by the Amazons when they made War against Theseus Prince of Athens; for that Temple was famous long time before the Ionians pass'd into Asia. True it is, the Amazons marching in that War from Thermodoon, offer'd their Sacrifices to that Goddess there, as they did likewise in their Flight from Hercules, and before that when defeated, and pursu'd by Bacchus, they fled to that Temple as Suppliants; but they never were, or can be said to have been Builders thereof.*

If we had those Poems of *Pindar*, which they call *Toreni*, we should see whether it be true what *Dionysius Halicarnassæus* says, *That Simonides was more happy than Pindar, in describing sad and Lugubrious Subjects, in as much as he mourned not in such Magnifick and Swelling Expressions as he, but in much more patheticall. But as those Works are lost, we must acquiesce, and leave it to the judgment and sufficiency of that Author.*

I find there are some Learned Persons who discommend the beginning of the first Ode, Ἄριστον μὲν ὕδωρ, *The best of Things is Water*; and like not, that being to make a highly-elevated Comparison, he should use that of Water, which is too vile and low to produce any Idea of Grandeur in our Thoughts. That of Gold
 which

which follows after, has (say they) some excuse for the Passion this Poet had for Riches; but they find not any proportion between Water and the Sun to joyn them together, which has a seeming resemblance of Truth according to our Principles and manner of reasoning at this Day.

This Objection nevertheless, will not appear very considerable, if we make but this Reflexion, That *Pindar* sent that Ode into *Sicily* to a Tyrant of *Syracusa*, where they follow'd the Doctrine of *Empedocles*, who about that time had immortaliz'd himself by his Works, by his Life and his voluntary fall into the flaming Gulf of *Aetna*: For one of the Principles of that Philosopher's Doctrine, was this, *That Water was the Origin and Source of all the Works of Nature*.

So that *Pindar* could not make use of a Comparison more happy or more efficacious than that of Water, to comprehend what was great and elevated to the *Sicilians*, who regarded that Element as the Principle, which had given them their Being.

And these, my Lord, are the Defects which some have charg'd *Pindar* with, which are no other than little Moles in a Beautiful Body, as *Horace* says,

—————*Vclut si*
Egregio inspersos, deprendas corpore nævos.

Which in my Sence, make in his admirable Works, what Shadows do in Painting, which heighten and set off with greater Lustre the Beauties and Colours of the Piece: Or, as * *Longinus* says, *As Dissonances in Musick are suffer'd, to give the greater relish and more agreeable sweetness to the perfect Accords.* They are, to speak truly the inevitable Effects of that Sublimity of Thought and Diction, which according to the Sentiment of that Author, can

* Περὶ ὀψέ,
§. 25. ex Edit.
Langbain. Or
§ 25. ex Edit.
Tan. Fabri.

never be entirely pure; and where as in a great and rich store, there will be a necessity of loosing or neglecting something.

I call these Faults *Negligences*, for such are those of *Pindar*, which will never hinder him from always meriting to be Crown'd with *Phæbean* Lawrel, and bearing away the Prize from all the *Lyrick* Poets, tho the *Stile* of some of them be more even, and less defective: For that, evenness of *Stile* can never enter into Comparison with that Majestick Force, (tho something uneven) in the *Stile* of *Pindar*.

And this * *Longinus* makes clearly appear, when having examined the Faults of *Homer*, and declar'd that *Apollonius*, in his *Argonauticks*, is without Defects, he crys out, and asks, *Whether there be any one would rather be Apollonius than Homer? Bacchylides than Pindar? Ion of Chios, than Sophocles?* And after adds, *These first are without Defects, and never trip, or stumble in their Writings, whereas the others sometimes fall, by reason of the Violence that Transports them beyond their power to regulate, or remedy.*

And I further observe, that *Longinus* judiciously joyns together these three Heroes of Greek Poetic, *Homer, Pindar* and *Sophocles* as the three *Coryphæi* in every kind of Poetic, the *Epick, Lyrick* and *Tragick*; and who according to the Judgment of *Aristotle*, chose Subjects the most Sublime, and handled them the most nobly.

Come we now to the Works of *Horace*, he hath left us four Books of *Odes*, one of *Epods*, two of *Satyrs*, two of *Epistles*, and one of the *Art of Poetry*, dedicated to the *Piso's*. He calls those of his *Odes* *Libros Carminum*, because the Word *Carmen* in *Latin* answers to the *μέλος* of the *Greeks*, who call the *Lyrick* Poets *μελοποιεῖς*, and *μουσικοίς*.

Some

Some *Grammarians* believ'd that the Word ἐπὶ (which they term * *Clausular's*) had taken its Name from the inequality of the Verse, in which they are written, in regard the *Greeks* call'd *Epods*, or *Clausular's* the short Verses which follow just under the longer. Others seeing the best Ode in the Book of *Epods*, which is against *Canidia*, to speak nothing but of Enchantments, which they call ἐπὶ δαίμων in *Greek*, conceive the Name to have pass'd from that Ode to the whole Book: And others lastly have concluded the *Book of Epods* to be as it were ἐπὶ τῷ ᾄδειν, as if compos'd after, or as I may say, over and above those of the Odes. There are those who take the *Carmen Sæculare* out of the Body of his other Books, and make it a separate Work of it self.

The two of *Satyrs* have that Title given them for that as *Horace* seems to confess,

Sunt quibus in Satira videar minis acer.

There are who think in *Satyre* I'm too sharp.

They are call'd likewise *Libri Sermonum*, *Discourses*, because speaking of them in another place, he says, they are,

———— *Sermoni propiora* ————

Nearer to common Talk, or familiar Entertainment.

There is something wanting in the *Epistles*; and tho there are some Specimens which are without any Breach, by reason the beginning of one *Epistle* is joyn'd
to

* See the reason of the Word in *Scaliger de Poetica*, l. i. c. 44. *Quia post cantiones ad Aras Deorum expletas, accedebat aliquis, sacra certis versiculis clausurus.*

to the end of another; yet the common Sense shows clearly, that many times they are both defective. That to the *Piso's de Arte Poetica*, which *Horace* for the most part hath taken from *Parianus Neoptolemus*, is an accomplish'd Piece; it has been anatomiz'd by *Fabricius*, who has reduc'd to a certain Order the Precepts here and there scattered in that Treatise.

You see, my Lord! By this Discourse, we have a larger Subject given us to treat of these Pieces of *Horace*, than those of *Pindar*, for the reason we have already deliver'd, that the greatest part of the latter's Works are lost. And that by what we have left of him, he seems to have been constrain'd to spend his Wit upon the praises of particular Persons; whereas *Horace* had the Liberty to choose his Subjects the most proper to his own Genius and Humour.

I know full well there hath been an infinite number of things advantageously said of him and his Works; and that the greatest Persons, both Ancient and Modern, have rendred of him Illustrious Testimonies. But I should be too tedious, should I go about to report them all in this place; I shall therefore content my self to tell you only what *Quintilian*, who in my Opinion is a sufficient Judge, hath deliver'd of him.

And in the first place, as to its Satyres, he immediately gives him the advantage over *Lucilius*, *Multo est tertior Lucilio, ac purius magis Horatius, & ad notandos mores præcipuus*. *Horace* (says he) is much more Polite and Neat than *Lucilius*; and for describing of Manners most admirable.

For his *Epods*. *Jambus* (says he) non sane à Romanis celebratus est ut proprium opus, à quibusdam interpositus, cujus Acerbitas in *Catullo*, *Bibaculo*, *Horatio*: Quamvis illi *Epodos* intervenire reperiatur, i. e. The Iambick never pass'd with the Romans for a particular sort of Poetry. Some have insert'd it among other Verses. Of which, the force and Acerbity may be seen in *Catullus*, *Bibaculus*
and

and Horace : Tho it appears they were sometimes intermix'd in Epods. Where we see he calls Epods what others term Clausulars ; that is to say, those short Verses interpos'd after the longer, which they call Iambicks.

But as for his Odes, or Lyricks, he prefers him before all that ever wrote in that kind. *At Lyricorum idem Horatius ferè solus legi dignus, nam & insurgit aliquando & plenus est jucunditatis, & gratia, & variis figuris & verbis feliciter audax, i. e. Of all the Lyricks, there is none but Horace only who merits to be read, for he sometimes rises full of pleasing Graces, and is most happily bold in the variety of his Expressions and Figures.*

It will be very difficult to add any thing to that Judgment ; which not only places Horace above all the Lyricks, but enters into the Particularities of his Perfections. It seems to me as if he would say, Horace has spoken upon all the Matters that can enter into Lyrick Poësie, and that he has Divinely treated of them : That he rais'd himself in the greatest Subjects almost as high as Pindar, but maintain'd them more uniformly, without falling, as may be seen in these Excellent Odes.

Descende Cælo & dic age Tibia.

L. 3. Od. 4.

Cælo tonantem credidimus Jovem.

L. 3. Od. 5.

And,

Odi profanum Vulgus & arceo.

L. 3. Od. 1.

That

That in the middle sort of Stile he has inimitable Charms, as in that Ode which *Scaliger* is so much taken with.

Quem tu Melpomene semel.

L. 4. Od. 3.

And that other,

Non visitatâ aut tenui ferar.

L. 2. Ode 20.

There are other Odes of a Composition more severe, as these,

Intactas Opulentior.

L. 3. Od. 24.

Tyrrbena Regum Progenies.

L. 3. Od. 29.

Delicta Majorum immertus lues.

L. 3. Od. 6.

We have him in others, where he seems to be full of a Spirit of Fury, which *Longinus* would call,

Αἶας φοιβασιχᾶς.

Phæbean Raptures.

Quo me, Bacche, rapis?

L. 3. Od. 25.

Quo quo scelesti ruitis?

Epod. 7.

Others

Others that seem to have been dictated to him by the *Graces* : As,

Ulla si juris tibi pejerati.

L. 2. Od. 8.

Nox erat, & cælo fulgebat Luna sereno.

Epod. 15.

I have already spoken of his Amorous, and his Satyri-
cal Pieces ; but I can never be weary of praising the
Sweetness of those where there is something of sad,
and mournful, as, in that to *Mæcnas*.

Cur me querelis exanimas tuis.

L. 2. Od. 17.

And that other to *Virgil*, upon the Death of *Quintili-
us Varus*,

Quis desiderio sit pudor aut modus ?

L. 4. Od. 24.

And to speak the Truth, I find all that is graceful,
and pleasant, in *Horace* ; and I never take him up to
read him in any part, but I meet with something that
seems to me to be new ; and that I discover not some
fresh Beauties and Graces which I never perceiv'd be-
fore.

And 'tis that part of his Works where one may
admire the Fecundity and Sublimity of his Invention,
the Riches and the Hardiness of his Expressions, the
Purity of his Diction, which is infinitely more modest
and correct than that of *Pindar*. *Horace* likewise liv'd
in an Age where his insolent Figures were not per-
mitted,

mitted, and he could not say as *Martial* afterwards did.

*Nobis non licet esse tam disertis
Qui Musas colimus Severiores.*

His Sentences are so frequent, and so strong and vigorous, and express in terms so majestick, that 'tis impossible they should not touch to the quick; and one may see by all that we have already said, that he had enrich'd his Mind by all the fairest Lights he could get by the Lecture of good Books, or the Conversation of Honourable Company which was the thing *Pindar* wanted.

His Satyres and his Epistles are not of a Stile so elevated as his Odes, but on the contrary, he seems to have affected the abating and diminishing of its force expressly.

Extenuantis eas consulto.

As if he purposely design'd the extenuating it, and thereby make his Verses appear *line nervis*, less strong and nervous.

In which the justness of his Judgment appears above all those who have attempted to write Satyres. For, in my Opinion, 'tis not they who speak great Words, or make the most noise, that touch the nearest. I love an Author that reasons and toys familiarly with us, and who, as *Persius* says of *Horace*,

—— *Admissus, circum præcordia ludit.*

With sportive Art,
He tickles you about the Heart.

Upon

Upon which I cannot but wonder at the Judgment of Scaliger, who prefers Juvenal before him; * *Whose Verses* (says he) *are much better than Horace's, his Sentences more sharp,*

* *Versus longe meliores quam Horatiani,*

Sententie acriores, Phrasis apertior.

Which I must needs refer to his chagrin Humour, who could not laugh at any thing, and had been long accustomed to cry aloud, and speak injuriously. But need I wonder that Scaliger should attack Horace? Scaliger, I say, who dar'd to blame Euclid, and Archimedes, in whom he was confident he had found Paralogisms, but with the Success, or rather Shame and Grief that all the World knows. What he says elsewhere, *Juvenalis ardet, Persius jugulat, Horatius irridet*, i. e. Juvenal is fiery, Persius plays the Cut-throat, Horace mocks and Laughs, is something of a better Sence; however an old Commentator upon Horace hath said, That the Satyre of Horace is a Mean between that of Lucilius, and Juvenal, *Nam & asperitatem habet qualem Lucilius, & suavitatem qualem Juvenalis*, as having the Asperity of Lucilius, and the sweetness of Juvenal.

I cannot but be troubled to find that the Authority of Scaliger hath drawn after him that of Lipsius. Who, after having declar'd that divers Persons were offend- ed that Scaliger should prefer Juvenal before Horace, says this, *At ille, me iudice, inter multa certi & elegantis judicii, nihil verius protulit*, i. e. Among the many things he hath delivered of a solid and exquisite Judgment, there is nothing, in my Mind, he ever pronounc'd of greater Truth. And I am not satisfy'd with the honourable Amends he elsewhere makes Horace, by saying, That he is, *Placidus, lenis, quietus, monet sepius quam castigat,*

gat, sed ita præclare hoc ipsum, ut in ea parte & arte, nihil possit supra eum, i. e. Pleasant, Gentle and agreeable, Admonishes ofner than Corrects; and this he does with so much Art, and so Nobly, that nothing can be said to go beyond him.

For in my Opinion 'tis to judge after the *Flemish* or the *Holland* Fashion, of the Delicateness, and Politeness of Manners, to say as he in another place does, *Hoc ipsum maxime Satyræ proprium videtur, tangit vitia, obiurgat, inclamat, raro jocos, sæpius acerbos sales miscet,* i. e. It seems the most proper Character of a Satyre to strike at Vices, to chide and upbraid, to cry out, seldom to joke, and oftner to intermix sharp and bitter Railleries:

'Tis in these Satyres *Horace* displays the best of that Learning he had acquir'd by the Study of Philosophy: He is not pleas'd as *Juvenal*, to put himself into Passion incessantly, but contrarily Discovers Truths by Laughing.

————— *Ridendo dicere verum*
Quid Vet.at? —————

And takes off the Mask from Craft, Covetousness, Couzenage and Hypocrisie, by his Reasonings which are always just, and issuing from a Spirit perfectly sound and purify'd.

His Narrations there, are marvellous, his Descriptions fine and delicate. I take a singular Pleasure in reading over and over the Treatment of *Horace*, and that troublesome Fellow, in the 9th Satyre of his first Book. I can never be tir'd with that Description of the Amorous Person, who consulted whether he should return to his Mistress, who call'd him back, after she had thrust him out of Doors? Which *Horace* hath taken almost Word for Word from *Terence* his *Eunuchus*. That of the Soldier of *Lucullus*; of *Vulturnus Menia*,
of

of the Sorceries of *Canidia* in the Eighth Satyre, of his first Book, are admirable. I speak not of those little Stories so delicate and delightful, which he has taken from *Aesop's* Fables, as that of the Stag and Horse, that of the Frogs, that of the City and the Country Mouse, and a hundred other pretty Descriptions, which he touches with an Air so gallant, and a turn so easie, that 'tis impossible to look upon them without being extreamly pleas'd. I should be forc'd to Transcribe all his Works, should I undertake to report all the Places and Passages that merit to be prais'd and commended.

'Tis not yet but that the Criticks find some things to except against; and for my self, I could say (if I might speak my Mind freely) that *Horace* has fallen into that Excess which *Longinus* calls *παρὰν ὕψος*, *Fury out of Season*, in those Verses in his *Art of Poetry*, where he says,

*Debemur morti nos, nostraque; sive receptus
Terra, Neptunus classes, aquilonibus arcet,
Regis opus: Sterilisve diu palus aptaque remis,
Vicinas Urbes alit est grave sentit aratrum.
Se cursum mutavit iniquum frugibus annis,
Doctus iter melius. Mortalia facta peribunt.*

Our selves and all our Works, are Death's due
Debt,
Whether the Sea into the Shore we let.
And for our Navy 'gainst the Northern Wind,
A Secure Port, a Kingly Work! We build,

Or drain a Sterrile Fenn, where Men late
 Row'd,
 And make it cultivated, Food to yield
 The Neighbouring Towns; teach *Tiber* that
 o'reflow'd
 The Tillers Toils, a better Course to find :
 All Mortal Deeds shall perish and have end.

See the best Verfes in the World, which fpeak of
 the greateft things that humane Art or Power can un-
 dertake, *viz.* To make new Ports, to drain Marifhes,
 and turn the Course of great Rivers, which *Horace*
 calls *Regis Opus, a Kingly Work*; and which the vaft
 Expence, the great Care and Travail of Men intend-
 ed to have made Immortal; nevertheless all thefe by
 the common Fate of Things find an end.

Will you not fay that to answer the Comparifon
 worthily of thefe Emphatical Exprefions, *Horace*
 fhould tell you of fomething extraordinary and fur-
 prizing; and yet this great Preparation ends at laft
 in a Confolation only for the Deceafe of fome
 wretched Dictions, or Words departed out of the
 World of common ufage.

—————*Cadentque*
Quæ nunc fiunt in honore vocabula—————

Words that once graceful were, fhall fall de-
 fpis'd.

I can-

I cannot but further take notice of the passionate Transport some Learned Criticks of this latter Age, have against *Horace* upon the Subject of his Judgment on the Verses and Railleries of *Plautus*, where he Writes,

*At nostri proavi plautinos & numeros &
Laudavere sales: Nimum patienter utrumque
Ne dicam stulte mirati. Si modo ego & vos
Scimus inurbanum lepido seponere dicto
Ligitimumque sonum digitis callemus & aure.*

De Arte Poetica.

Plautus his Numbers and his Jest, of old
Our Grandfathers prais'd, and both admir'd (I'm
Bold

To say't) too patiently, and fondly. Now,
Since you and I know to distinguish how
Scurrility, and Wit, differ; and can

A well turn'd Verse by th' Ear, and Finger
Scann.

Hereupon *Scaliger* with his ordinary Emphasis crys out, *Quis adeo est aversus à Musis, ut lepore, & salibus Plauti & Laberii non tangatur? Horatii judicium sine judicio est, i. e.* "Who can be so averse from the Muses, as not to be touch'd with the Facetiousness and Jest, of *Plautus* and *Laberius*? *Horace* his Judgment is without Judgment.

Lipſius ſays no leſs, *Neque præter rem amare ſe dicit elegantes & Urbanos Plauti ſales ; nec Venuſini illius aliter conſentis verſus unquam ſine indignatione legere, i. e.* “ Not without reaſon (ſays he) I love the Elegant and Witty Urbanities of *Plautus*, nor can I ever read the Verſes of that *Venuſine*, who judges otherwiſe, without ſomekind of Indignation.

Befides theſe, hear how miſchievoully pleaſant *Turnebus* is upon the ſame Subject, *In hujus Plauti ſalibus æſtimandis accedo potius ſententiæ veterum ingenuorum Romanorum, quam Flacci Venuſini Hominiſ, & Libertino Patre Nati, i. e.* “ As to the Eſtimation of *Plautus* his Jeſts, and witty Railleries, I rather adhere to the Opinion of the Ancient Ingenuous Romans, than to the Cenſure of that *Venuſine Flaccus*, the Son of a Freedman. As much as to ſay, That *Horace* did not well enough underſtand the *Latine* Tongue, becauſe he was not Born at *Rome*, but the Son of a *Libertine*.

But the Learned *Heinſius* is of another Judgment, who ſpeaking of *Horace* ſays, *Ejus vernæ melius de Plauto judicabant, quam qui nunc familiam in literis tueri hac ætate creduntur : Et qui nec ſæculi quo vixit, & quo, cum Poëſis tum Latina Lingua ad ſupremum culmen ac faſtigium eveſta fuit, ignorare potuit judicium, vir tantus, & quod rei caput arbitror Principibus qui inter ſe quotidie de iis judicabant, intimè familiaris & amicus, i. e.* “ His Slaves were able to judge better of *Plautus*, than they who at this Day are accounted the Patrons of Learning. So knowing a Perſon could not be ignorant of the Judgment of the Age he had liv'd in, wherein both the *Latin* Poëſie and Language were at the height, and (which I take to be an

Argu-

Argument above all) familiarly conversant with Princes, who were daily discussing that point with him as their Friend.

There is another who says, *Horace* spake not of *Plautus* but out of Envy; 'tis *Janus Parrhasius*, ingenio *Plautus fuit perurbano, & maxime festivo*, quod non absque suspitione livoris elevatus ab *Horatio*.

What is it then that could compel *Horace* to speak so disadvantageously of *Plautus*? *Plautus* (say I) who has been so commended by the Ancients; and in whom we find so many handsome, and agreeable things, *Proficiscine id potuit* (says *Petrus Victorius*) à judicio depravato? *Quod amissus magna ex parte tunc foret lepos latini Sermonis, ac puritas illa venustasque inquinata*, i. e. " Could this proceed from a depraved Judgment? " Or that the Delicacy of the *Latine* Tongue, its " Purity and Gracefulness was contaminated?

I am unwilling to say so; for that were to do an injury to the Reputation of an Age, which was every way the most Gallant, the most Polite, and the most Illuminated of all that preceded, or since succeed it.

Nor shall I attribute the Cause to the different Humours of these two Poets, as *Famianus Strada* hath done, *Cum alter garrulus & facetus, alter iracundus foret & taciturnus*, as if one were Jovial and Facetious, the other Chagreen and Silent, since we have reason rather to call *Horace* the Father of all pleasant Gallantry, for the infinite number of agreeable Gentileſſes, which are to be met with in his Poems, whence *Augustus* was us'd to call him his Pleasant little Man.

There is more reason therefore to attribute that Judgment of *Horace* to the Gusto of that Age, which was an Enemy to all unhandsome Buffoonery. For as the same *Strada* says, *Decorum Horatiani sæculi, à liberiori ac populari genere joculandi abhorrebat.*

And really there is no appearance that *Horace* had an intent directly to blame *Plautus* an Author so celebrated, if all the Ingenious Men of those Days were of a different Opinion. He had a Wit too fine and discerning, to advance a Proposition so hardy, had he not known it would have been receiv'd with Approbation.

And 'tis no wonder if Wits accustomed to those delicate *Lyrick* Cadences, of *Sappho*, *Alcman*, *Alcæus*, *Stesichorus*, and other *Greek* Poets, whom *Horace* hath so happily imitated in his own Tongue, should not find in the ill-concerted measures of *Plautus* his Verses, that Gusto and that sweetness which their Ancestors were taken with; for that in their Times, they had not met with any more just. It is not strange, I say, that under an Emperour, (and he a Learned one) Men should take no more Pleasure in hearing the impertinent Turns, the laboured Points, and insipid Railleries, which charm'd the ordinary Vulgar in a Democratical State, which nevertheless in *Plautus* his Days had some shew of Novelty.

It was not perhaps necessary I should have made so long a Digression in defence of *Horace* his Reputation, that was too well established in his own Times, when even the Ignorant could better judge of his Works, than the most learned Criticks of these Days.

In fine *Horace* had this Advantage in his Life time, as to enjoy the Fame of the present, and not fear the Judgment of future Times, and was not (as *Famianus Strada* said of *Alexander Farnese*) one of those illustrious Unfortunate, who needed to die to avow their Merit, which Envy had debas'd during their Lives.

And this high Reputation which hath lasted till now through so many Ages past, will yet continue, not only as he says,

————— *Dum Capitolium*
Scandet cum tacita Virgine Pontifex.—

But as long as there are People who shall understand the *Latine* Tongue; or shall have a Gusto or Relish of what is excellent.

This is, my Lord! What I had to say touching *Pindar* and *Horace*. *Pindar* has some things more surprizing than *Horace*, and comes nearer, as we may say, to what is *Divine*. His Works have a Natural Liberty. It seems the only force of his Genius hath produc'd them without the aid of any Foreign Succour; as he himself Glories while he says,

Σοφὸς ὁ πομπὰ ἔδωκε φῶτα.

Olymp. 2.

He's Wise, whom Nature hath much knowing made.

And he speaks but undervaluingly of those who are forc'd to be taught by others.

μαθήτες δὲ λαβεῖν
 παγυλοσύα κρόακας
 Ἀκραῖα γαρυετόν
 Διὸς πρὸς ὄρνιθα θεῶν.

ibn.

*They who are taught to learn a Babling Trade
 Like Crows, with their harsh Croaks, vainly invade
 Jove's Divine Bird.*

Which makes his Character appear extreamly glittering and highly elevated. For
 * ἐπὶ ὑψέ, S. 2. as * Longinus Writes,

γείνεται τὰ μεγαλοφυῶν ἢ
 διδαντὰ μαθάνεται.

The Sublime ought to be born with us, and is not to be learnt.

But for *Horace*, he hath a larger extent of Knowledge than *Pindar*, more Equalness, more Sweetness, and Jovialness, and much fewer Defects. His Thoughts likewise are very noble, and his Diction much more correct and pure.

He is like *Pindar* Bold, and advent'rous in his Expressions, and many times much more happy. This Quality is one of the most resplendent in *Horace*, whom for that reason *Quintilian* calls *felicissime Audacem*, Most happily daring : And is that which by *Petronius* is stil'd *Horatii curiosa Felicitas*, *Horace his curious Felicity*,

In fine, my Lord ! Besides all the Qualities necessary to Poets and Orators, there is a certain happy hardiness of Expression, without which (as one may say) Discourse hath neither Life nor Soul. 'Tis that which Enchants the Reader, and there is nothing but Nature can give it.

But who, my Lord ! can better know this than your self ? Who have it as a constant Companion, even in your familiar Entertainments, and are not less happy in your Expressions, than just in your Thoughts.

But this is not a place to undertake your Elogies ; and 'tis too long that I have abus'd your Honourable Patience by thus entertaining you. Without further wearying you by a recital of your own Praises, 'tis enough for me to let you see by my Obedience to your Commands, what I have been able to do in making this Parallel of *Pindar* and *Horace*, and to shew with how much Zeal, dutiful Respect, and Submission, I am,

My LORD,

*Your Lordship's most Humble
and most Obedient Servant.*

B.

F I N I S.

O M I S S A.

The following Notes are inserted, for the better explaining of some, either not fully, or doubtfully Express'd in the foregoing Treatise.

P A G E I.

Pindar Liv'd more than 450 Years before
Horace.

TO make this out, it will be requisite to hear what other Authors say touching this Matter. *Suidas* reports, That he flourished in the 65th. Olympiad. Others, as *Lilius Gyraldus* in his 9th. *Dialogue de Poetis*, and *Gerardus Vossius de Poetis Græcis*, c. 4. conceive him

him rather to have flourish'd in the 75th. Olympiad, at which time *Xerxes* made his memorable Descent into Greece, *Pindar* being then (as *Suidas* testifies) about 40 Years of Age. So that *Gyraldus* and *Vossius*, with fair probability conjecture what *Suidas* delivers of his flourishing in the 65th. Olympiad, ought rather to be taken for the Time of his Birth, which reconciles the two different Computations. And this is approv'd by *Petavius* in his *Doctrina Temporum*, Part the 2d. Page 562. where, against the 65th. Olympiad he notes *Pindarus nascitur*, and is followed by *Helvicus*. The great Emendator of Times, *Joseph Scaliger*, in his *Eusebian Animadversions*, concludes from the Supposition of his being 40 Years of Age in the 75th Olympiad, that he was born in the 1st. Year of the 67th. Olympiad, that is in the Year of *Iphitus* (the Restaurator of the Olympick Games after *Hercules*) 257. and in that of the World 3465. and this is all the certainty we can meet with as to his Birth. But *Julius Firmicus* might have clear'd this Matter, had he set down the Day and Year, as well as the Configurations of the Signs and Planets, in that Scheme of his Nativity he hath left us, wherein is represented *Saturn* in the 9th. House, in the Sign *Gemini*. *Mercury*, *Venus* and *Mars* in Partile Congress in his Horoscope, under the Sign *Libra*, *Jupiter* diametrically respecting the same in the Sign *Aries*, and the *Sun* in the 2d. House under the Sign

Sign *Scorpio*. Which Geniture, to use *Firmicus* his Words, *Divinum Poetam Lyrici Carminis reddit, qui Choreas Libero & Rythmos, sed & rara Religiosi Carminis modulatione componat,* " i. e. Renders a Divine *Lyrick* Poet, who " makes Dances and Rhimes to *Bacchus*, but " with a rare Modulation of Religious Verse. *Gyraldus* yet refers this, *In ejus potius Studium & Naturæ Corporis Habitum, quam in Astrorum Coitiones Motusque* Ibid. ut supra.

PAGE 3.

Pindar was of Thebes.

THO' he be here said to be of *Thebes*, the place of his Birth is yet controverted; for *Stephanus de Urbibus*, affirms he was Born in a small Village call'd, *Cynocephalus*, within the *Theban* Territories, which his Scholiasts likewise confirm. Nevertheless, he may well be said to be of *Thebes*, as being born within its Dominions. As *Virgil* though born at *Andes*, a small Town not far from *Mantua*, is call'd the *Mantuan* Poet; and with as much Justice may *Pindar* be call'd the *Theban* Poet, having in *Thebes* fix'd his Habitation and Family.

PAGE

 PAGE 3.

Horace was Native of Venusium?

THIS shews *where* Horace was born, but not *when*, which the Reader may expect to be as well satisfy'd in. He was Born the 6th. of the Ides of *December*, *L. Aurelius Cotta*, and *L. Manlius Torquatus* being Consuls, as *Suetonius* in his Life testifies, and is asserted by *Eusebius* in the last Book of his *Chronicon ad Numerum MCCCCLII.* which was in the Year from the Building of *Rome* 698. in that of the World, 3919. and in the 178th, Olympiad, by which it may easily appear how much *Pindar* was his *Devancier.*

PAGE

P A G E 6.

*He dwelt at Thebes near the Temple of the
Mother of the Gods.*

THE Ruines of this House, and the adjoining Temple, were remaining to be seen in *Pausanias* his Time, who wrote his Description of the *Grecian Antiquities*, in the Days of *Hadrian* the Roman Emperour. *Vide illum in Bæolicis.*

P A G E

P A G E 6.

*He built a Chappel, and dedicated a Statue to
Jupiter Hammon.*

P *Aufanias* adds, that besides the Chappel and Statue he dedicated to *Jupiter Hammon* in *Thebes*, he wrote a Hymn in Honour of that God, which Hymn he further says, was extant in his Time, being ingrav'd in a Triangular Pile affix'd to the Altar, which *Ptolemaeus* the Son of *Lagus* had dedicated to that God. He wrote likewise and sent other Hymns in praise of the said *Jupiter Hammon* into *Libya*, to be there consecrated in the Temple of the *Ammonians*, in *Bæoticis*, p. 565.

H

P A G E

PAGE 35.

Pindar Dy'd in the Arms of his Belov'd
Theoxenus.

THE Manner of his Death is thus express'd by *Valerius Maximus* in his 9th. Book, c. 12. Pindar (says he) going one Day to the Theater or Gymnasium to see some Sports or Exercises; finding himself heavy as with Sleep, lean'd his Head in the Bosom of his Dear Theoxenus, and so Dy'd, but not known to be Dead, till the Keeper of the Gymnasium coming to lock up the Place, could not rouse him. Adding, That so sweet a Death, and so pleasant an End of Life he believ'd was granted by the Benignity of the Gods to so Excellent and Elegant a Poet. The Time of his Death is much controverted; for *Suidas*, says, he Dy'd in the 55th. Year of his Age, in the 3d. Year of the 78th. Olympiad. Others report he Dy'd not till the 80th. Year of his Age, which fell to be in the 85th. Olympiad. But *Scaliger* in his *Eusebian Animadversions* takes notice that in the 7th. Ode of his *Isthmioniques*, he makes mention of *Strepシades*, who was in the *Peloponnesian War*,

War, which begun (says he) in the 88th. Olympiad. So that reckoning either way, he can neither be said to have Dy'd in the 55th, or the 80th. Year of his Age. Notwithstanding this uncertainty of the Time of his Death among the Ancients, *Omnino Necessse est* (says Scaliger) *in magna Senectute Diem Supremum obivisse.* It is altogether necessary to believe he departed this Life in a very Old Age. However and whensoever he Dy'd, he was honourably Buried in the City of *Thebes*, a Monument being erected for him in the Hippodrome there, which was standing in *Pausanias* his Time.

PAGE 41.

*The Athenians paid publickly a Fine or Mulct
set upon Pindar.*

THEY not only paid that Fine set upon him by his Countrey-men, but as *Pausanias* in *Atticis* witnesses, had so great an Esteem for him, that they made him several rich Presents, and ordered a Statue to be erected for him in their City. Upon which, the Learned *Muretus* in his 4th. *Book of Various Lectiōs*, c. 1. adds, from a certain Epistle of the Orator *Æschines*, that they sent him double the Sum of the Fine set upon him, and caus'd a Brazen Statue to be cast to perpetuate his Memory, which Statue was seen in *Æschines* his Time plac'd before the *Regal Portico* in *Athens*, *Pindar* sitting in a Chair in his *Pallium*, a *Diadem* on his Head, holding a *Lyra* in his Hands, and a Book lying open upon his Knees.

PAGE 52.

*Seu per Audaces nova Dithyrambos
Verba devolvit, &c:*

THIS Citation taken out of the Ode whose beginning is, *Pindarum si quis studet æmulari*, was here meant, and doubtlessly intentionally first writ by *Horace* in Applause of *Pindar*. I find yet a Learned, but Sowre Critick, *Erasmus Schmidius* in the Preface to his Edition of *Pindar* (by which Work he hath very highly merited) to be of another Opinion, for speaking of his own Pains in dilucidating and making easie the seeming Difficulties appearing in the *Pindarick* Odes; he says, a Reader, by them may not only be taught to understand, but (with the Assistance of a very indifferent Muse) imitate him. *Quod Invidus Horatius* (they are his own words) *ut Lectores ab elegantissimo Poeta deterreret, ne furta sua fortè deprehenderent, hyperbolicè negat. i. e.* Which Envious *Horace*, that he might deterr his Readers from the Lecture of so Elegant a Poet, lest happily they should discover his Thefts, hyperbolically denies. But let impartial Criticks determine of the Equity of the Censure.

PAGE 35.

AS the Time of *Horace* his Birth hath by the Author of this Piece been omitted, so likewise hath he past by that of his Death. This the Reader may understand, according to the Testimony of *Suetonius* in his Life, hapned upon the 5th. of the Calends of *December*, *Caius Marcius Censorinus*, and *Caius Asinius Gallus* being Consuls, in the 59th. Year of his Age, and from the Foundation of *Rome* 746 Years ; and of the World the 3976th Year, Ten Years before the Birth of our Saviour, having declar'd *Augustus Cæsar* his Heir, and was Buried in the *Esquilian* Gardens, in a Monument close adjoyning to the Sepulcher of *Macenas* his sometime Illustrious Patron.

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